

Make Sure Your Staff Reads ALL of Publix Opinion

# Publix Opinion

The Official Voice of Publix

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Publix Theatres Corporation, Paramount Building, New York, Week of April 27th, 1929

No. 50

## STUPENDOUS SOUND-SHOWS NOW PUT EVERY PUBLIX THEATRE IN DE LUXE CLASS

Declaring it to be the most important statement he has ever made to his associates Publix, President Sam Katz, upon his return to the Home Office after a tour of Pacific Division and other points of the circuit, gave PUBLIX OPINION his views of the present state of theatre operation, as pertaining to Publix.

"I want this statement to be carefully read and taken to heart by everyone," he declared in face to his remarks.

Today, with the arrival of selected sound pictures of limited entertainment values, every Publix theatre is a deluxe theatre. Every Publix theatre manager likewise is a DeLuxe Manager.

"The showmen in 'Class D' theatres overnight are rated with 'Class A' managers, as they show the energy, resourcefulness, alertness, and vision required for that type operation. The possibilities presented by their available entertainment units under the sound-policy have brought this about.

The stage has moved to the screen. All of the greatest comedians, playwrights, directors, actors, and musicians are at the film-studios giving talents exclusively to the big-screen.

"The speaking-stage belongs to the old order that has passed. With what Publix theatres now have to sell, all of the assets that were once the exclusive privilege of the speaking stage, are now available to Publix audiences, at Publix prices. Moreover, there is now an intimacy, a closeness, and a completeness of sight and sound that was NEVER possible for the speaking-stage. The talkie-closup makes every seat a front row seat.

The industry is definitely coming to the articulate-screen. From these great new and selected talking pictures that Publix theatres will find a public appreciation and a success that never before been approached, by our most successful operation of stage-and-screen entertainment policy.

The era of sound pictures is to stay! The public is captivated by it, and is supporting it with greater and greater improvement, and will continue to do so. Before in the history of our industry has such large success been possible as is now within our grasp.

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### YOUR JOB DEPENDS ON THIS

"Make a front-page, prominent display of what I have to say about the manner in which sound-equipment must be manipulated, so that no one will have any excuse to say that it was not emphatically brought to his attention," Mr. Katz, instructed PUBLIX OPINION, on his return to New York.

"The Manager who does not organize his operation so that some one is in responsible, intelligent charge of sound, at all times during the daily performances, is the kind of Manager I will not tolerate in the circuit.

"Neglect to properly manipulate the equipment during every performance will constitute ample reason for instant dismissal of the responsible persons as soon as it is brought to my attention. Such neglect is criminal. It actually keeps people away from shows they otherwise would attend!

"The manager who attunes his equipment for a half-full theatre, and lets it stand when the house fills up, is not doing his job!

**"I WILL NOT TOLERATE ANYTHING LESS THAN ALERT, INTELLIGENT OBSERVATION AND MANIPULATION EVERY MINUTE OF EVERY PERFORMANCE!"**

"The new entertainment is perfected mechanically, and it must be projected perfectly."

### CHECK-UP ON PLOTS FOR PROGRAMS

During the recent Home Office convention of District and Division Managers and Bookers, William Saal, head of the Film Buying and Booking Department issued instructions directing every manager to forward him the weekly program plot, showing the timing of each performance including each unit of each performance, and the manner in which the program was laid out for "balance." This plan was approved by Messrs. Dembow, Chatkin, Feld, Schneider, and Fitzgibbons, and is now in successful operation.

Each week, expert scrutiny is given each "program plot" and time after time, it was noticed that exactly the same units of entertainment, but in different running order, showed wide diversity in result at the box office, all other conditions being equal.

When this was demonstrated to Mr. Katz, he directed PUBLIX OPINION to again urge every manager to exercise the greatest attention to properly laying out his program, so that audience interest is constantly being built up towards its highest pitch, rather than being a succession of interrupted climaxes.

The forwarding of "program plots" each week to the Home Office for observation, so that managers may be advised of the wherefore of error in program-planning judgment, is another NEW and IMPORTANT duty that the manager MUST fulfil.

### MR. KATZ CONGRATULATES PUBLIX PACIFIC - COAST FOR TOPPING ALL RIVALS

After returning to his office following an extended inspection tour of the Pacific Coast Division of the Publix Circuit, Mr. Sam Katz, President of Publix, voiced his enthusiastic appreciation of the splendid results and progress being made there.

#### 2 - Holidays Next Month

Two Holidays in May!  
Mother's Day is Sunday, May 12.

Memorial Day, Thursday, May 30.

Both of these days give you the excuse to decorate the marquee and interior of your theatre with colorful eye-catching flags.

Write to Publix Music Department and see if Boris Morros hasn't a few non-sync musical features appropriate for each occasion. Tell your district booker to find something among the shorts.

Start a Mother's Day exploitation stunt going in one of your newspapers a week in advance, offering prizes of theatre tickets for the Mother's Day Program. Of course the contest-newspaper tells about every feature you're going to have on your program that week, so the thousands who might not be interested in Mother's Day, will get a chance to find out about your program anyway.

On Memorial Day, make it a happy event in celebration of the nation's heroes. Make a newsreel shot of the parade and crowds, and be sure to have the camera man accompanied by a boy carrying a sign saying that the movies will be shown in the Publix theatres of your city.

Get Holiday Prices and run your shows on the extra-show Holiday schedule for both of these holidays.

"I want to publicly congratulate Messrs. Wobber, Crabill, Pincus, Blair, Kurtzman, Smith, Holt, Eyesell, Olmstead, Kennedy, Gault, Hitchcock, and all of the other loyal, hard-working Publix result-getters. They have taken an important operation from the very bottom of failure, and brought it up to a high point of satisfactory standing.

"It took courage, alertness, resourcefulness, loyalty, friendship, intelligence and endless hard work to do it.

"The Pacific Coast Publix operations are now all in high public esteem, and are profitable and continuing to progress. It was not an easy task, and I am happy that it has been successfully accomplished."

### PUBLIX UNITS PLAY JERSEY AND PHILLY

Three new cities, two in New Jersey and one in Pennsylvania, will benefit by the entertainment weekly provided throughout the country by Publix stage shows, as a result of arrangements completed with three Stanley theatres. They are the "Stanley," Jersey City; the "Bransford," Newark and the "Stanley," Philadelphia.

The first stage show in the newly added towns opens at the Stanley Theatre, Jersey City, on May 11. It will be "Sea Shore Follies," a Nigemeyer production. The stage show will then open at the Bransford, Newark, on May 18th, and at the Stanley, Philadelphia on May 25th. From there it will go to Washington and follow the regular route of unit shows. The regular unit which opens at New Haven will jump from Brooklyn to Jersey City, play through the three new theatres, and there go to Washington, after which it will follow the regular route.

The stage show units recently discontinued in Seattle, Portland and San Francisco, will also be discontinued in Omaha and DeMoines.

### DON'T LET FAULTY SOUND-MANIPULATION COST YOU YOUR JOB!!

Several crack showmen have, we're sorry to report! Nothing less than constant alert, vigilant, intelligent supervision will do! Too much is at stake for your audiences, for stars, authors, directors, and company! - This is YOUR first and most important worry!! There can be no weakness, temporizing, or failure! You must demand and GET perfection ALWAYS!! YOUR JOB depends upon it!!



## BRAZIL HAILS FIRST SOUND THEATRE

Two thousand leading citizens of Sao Paulo, Brazil, participated in the formal opening of the first sound equipped theatre in South America on Saturday, April 13, when the beautiful new Paramount theatre opened its doors with the presentation of "The Patriot," the Emil Jannings Paramount special in sound. Cables received by E. E. Shauer, general manager of Paramount's foreign department, reported the event as the most notable in the history of the picture industry in Brazil.

The distinguished audience received the first sound picture shown in South America with tremendous enthusiasm, while thousands sought admission in vain. A feature of the elaborate inaugural program was a movietone address to the people of Sao Paulo by the Brazilian consul general in New York, S. Sampaio, in which Sao Paulo's distinguished citizen paid a glowing tribute to the motion picture industry and Adolph Zukor, president of Paramount, in making possible the erection of the new Paramount theatre. This picture was made in Paramount's Long Island studio especially for the premiere of the new theatre and it created a sensation.

The Paramount theatre, which will be operated by the Paramount Brazilian organization, seats approximately 2,000 and is a thoroughly modern and de luxe home for the presentation of Paramount Pictures. Melville A. Shauer, special foreign representative of Paramount, and Mrs. Shauer, attended the premiere as representatives of the Paramount home office in New York.

Mr. Shauer sent the following telegram to the home office:

Finest theatre South America opened today true Paramount manner to enthusiastic public reception. Personally desire pay tribute John Day Brazil Paramounters also Westelectric Boys and Consul Sampaio whose presentation marvelous. Patriot synchronized instant hit perfect show another Paramount Triumph Everybody Happy.

## U. S. BACKS PROBE OF FALSE AD MESSAGES

The plan for the investigation of periodical advertising, developed with the cooperation of leading publishers and approved by the Federal Trade Commission, was announced March 6 by the National Better Business Bureau at New York.

Don't be backward about complaining to your newspaper owner if any more of those patent-medicine ads appear, reading: "Stay away from the theatre to stop flu."

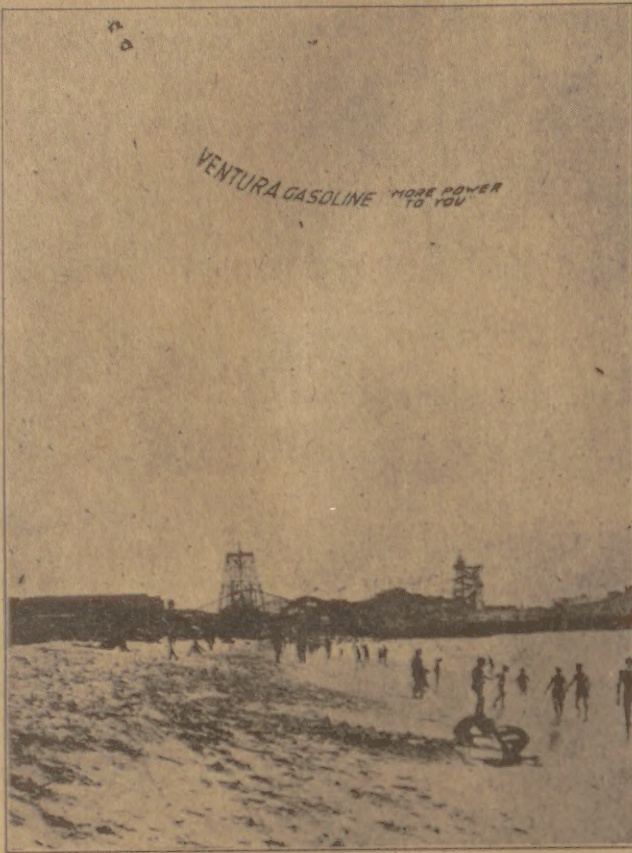
Under this plan the Bureau will investigate by defined classifications periodical advertising which appears to be seriously deceptive or fraudulent. Principal classifications to come under the scrutiny of the Bureau include medicinal drugs, external health and beauty appliances, tobacco cures, jewelry and puzzles.

Information obtained will be made available to publishers who may censor the advertising of any classified propositions and make it impractical for fraudulent advertisers to renew their operations by organizing new companies or changing the names of their products. Formal complaint will be presented to the Federal Trade Commission, it was stated, only when satisfactory adjustments cannot be obtained from publishers on advertising of a fraudulent character.

## AIR EXPLOITATION, FREE!!

In your town there are probably several men who are experts at making and flying box-kites. The Boy Scouts use kites in their signaling classes. Now that good weather is here, and you've got pictures you want to exploit, why not offer prizes for the best kite-displays during hours and days that will do you the most good?

PUBLIX OPINION is just aching to print pictures and stories of kite-exploitation, showing how kites that carry big banners are made, and how economically the stunt can be done without danger. The photo shown here is one that cost an oil company \$75 per day. Night flying with a spotlight is effective, too.



## WOULD YOU BE CARELESS WITH A CONFIDENTIAL LETTER FROM MR. KATZ

The copies of PUBLIX OPINION that are sent you are in effect confidential letters from Mr. Katz, Mr. Dembow, Mr. Chatkin, Mr. Botsford, Mr. Schneider, Mr. Feld and Mr. Fitzgibbons! Or Mr. Zukor or Mr. Lasky or Mr. Kent!!

Your Copy of PUBLIX OPINION is like a confidential file of letters containing matters of YOUR personal interest, as well as the company's.

The publication is designed ONLY for PUBLIX EXECUTIVES in the Home Office and in the field. It is also sent ONLY to PARAMOUNT EXECUTIVES.

It is NOT to be passed around generally to ALL employees. An executive should read desired parts from it at meetings and return the paper to the files. This is what is meant when we say "Make sure your staff reads all of PUBLIX Opinion." We mean your executive staff.

If part of its contents is of interest to ALL employees then that part should be copied and posted. The remainder is for executive information only. Clip and post from one copy and file the other. Several copies are sent you for this purpose.

It is everyone's duty to closely guard PUBLIX OPINION just as much as any other company property.

You don't want the benefit of your own brains and the brains of your own associates to be used against you—which is exactly what happens when PUBLIX OPINION falls into the hands of the trade-press, or OPPOSITION theatres.

When a manager requests a copy of the paper for EVERY employee, it is prima facie evidence that he DOESN'T KNOW HOW to hold his job.

## ADVERTISE THIS SHORT FOR COIN

Here's a "short" that will get a lot of money for you if you advertise it right!

It's Lynn Overman, famous Broadway stage star in a mighty clever Paramount skit by S. Jay Kaufman, called "Kisses."

To describe it briefly, two bored chappies engage in a wager. One claims to possess such perfect "technique" in handling women that he essays to make any four women selected at random, ask to kiss him within one day from the time of first getting acquainted. He wins the bet—and in the ten minutes that this short subject is on the screen, the audience is in a constant burst of laughter.

All you have to do is to print in your advance-ads that you're showing "the recipe that will make a woman want to kiss a man." The following copy is suggested by "Publix Opinion" for a small box in your ads, posters and advance trailers.

At Last, Men!  
Make 'em Want To Kiss You!  
Turn the tables on the It-girls! See how

### LYNN OVERMAN

famous Broadway matinee-idol does "it" in S. Jay Kaufman's screamingly funny Paramount 10-minute laugh-tornado

### "KISSES"

C'mon, Boys! See This And Get A "Break" For Yourself!

## GOT GOOD WILL AND PUBLICITY ON THIS IDEA

Manager Morris Simms of the Publix Olympia Theatre in New Bedford, Mass., got his theatre's name in print recently in a highly commendable manner. Simms learned that a committee from the State Department of Education was visiting the local public schools, so he made arrangements to entertain the Delegation. The newspapers, in close touch with the activities of the visiting celebrities, carried stories of Simms' hospitality, lauding his efforts to make the city's guests at home.

The picture was Paramount's "NIGHT CLUB."

The following letter, sent to manager Simms and signed by the members of the committee, acknowledged their appreciation of his invitation.

THE COMMONWEALTH OF MASSACHUSETTS HOUSE OF REPRESENTATIVES

State House, Boston, March 12, 1929  
Mr. Morris Simms,  
Olympia Theatre,  
New Bedford, Mass.  
Dear Mr. Simms:

The entire legislative delegation from New Bedford wish to express to you their appreciation of your kindness in inviting the delegation together with the Committee on Education to attend the performance at the Olympia Theatre on Thursday evening. All of us enjoyed ourselves very much and enabled those of us from the city to make the visiting legislators realize that New Bedford is a hospitable city.

Thanking you again, we are,  
Yours very truly,  
(Sgd.) Nathaniel F. Bowler  
John Halliwell  
L. Theodore Woolfenden  
Arthur Goulart  
Philip Barnett  
Chester W. Chase  
Emile J. Gravel

## Bouquet

Mr. A. M. Botsford  
Publix Theatre Corporation  
New York, N. Y.  
Dear Mr. Botsford:

Recently I have received issues of Publix Opinion contained some very

positive and valuable information particularly regarding this publication are in office on each issue.

I would appreciate would see that five of this publication are in office on each issue.  
Very truly yours,  
JOHN D. POW  
Branch Manager  
Paramount Famous Lasky  
New Haven, Conn.

## GET YOUR TIPS FROM STILLS

How far in advance playdate do you STUDY your photographs?

Some of the most showmen on the circuit do weeks in advance, for reasons.

First it gives them a chance to make up attractive lobby and to make figures from and by use of the celluloid sheets, (explained in issue of PUBLIX OPINION line-drawings for ads.

Second, out of any given stills, you'll find at least possibly several hunches for paper-ad, and window tie

## AD-TIPS

1. Have you a chart pasted on your handy to your desk, shows by number just tints, shades, stippling signs, etc., your local graver can embellish locally made "cuts". If you haven't, ask to get you one at once. PUBLIX Opinion is printing chart in sections, in issues. Save them.

2. Elsewhere in this issue, we tell you to have Printer's Devil from local newspaper company to get you a proofsheet, showing name, number, style size, every type-face, border-line in the sheet at once, and paste near you where you glance at it while you're paring your daily ads, your job-printer do

3. Write to the Linotype Co. 461 Eighth Avenue, New York City, and ask them to send you their type "layout kit," and when you get it, check it against type-faces available in city and make a mark on the kit-pak quick sighting.

4. These three will help you to unconsciously improve the appearance of your ads by furnishing constant reminder of the available helps to mechanically possible your city.

5. Go over the back of your PUBLIX OPINION and manuals, once a week and jot down notes on stunts, ideas, etc., that used for attractions past, but can be a new for future camp. Mark a red-ink check, read each gag, and help you to quickly in the future.

—PUBLIX OPINION



## GENTLEMEN OF THE PRESS WILL PACK 'EM

Whisper this to the writers on our newspapers:

When "Gentlemen Of The Press" comes to your theatre, tell them that New York's newspapermen (made up of reporters from every city in the world) are wild over it.

You're telling the truth. They

Their profession is predicated on the screen exactly as it is on the successful stage play, the additional latitude the theatre-screen makes possible.

Monta Bell, who became famous as a movie director, was managing editor of a Washington, D. C. newspaper for years. Bartlett Cormack, who wrote the screen adaptation, was star re-write editor of the Chicago American for years before he wrote "The Ticket." And although "Gentlemen Of The Press" is publicly announced as authored by Ward Morehouse, actually it was written by five New York newspapermen who agreed by the toss of a coin at only one name should be used as the author.

In making the motion picture, five of the authors sat-in with director Bell and Mr. Cormack, to make the screen presentation of their story even more gripping.

The five authors of "Gentlemen Of The Press" are Richard Watts, the N. Y. Herald-Tribune; John Cohen, of the N. Y. Sun; Willard Keefe of the N. Y. World, and 74 other newspapers, Mark Barnard of the Herald-Tribune and Ward Morehouse of the "N. Y. Sun." Cohen originates in Atlanta, Ga., Barron's pa is Chief of Police in Waco, Tex., Morehouse came from Savannah, Ga., Watts a New Yorker, and Keefe newspapered in St. Paul and Minneapolis.

Every newspaperman in the above knows and likes the quintet of authors, and will be glad to give their old pal a great big hand when you play their commotion picture opus.

If you ever had a reason to give a preview for the press, here is the chance. Invite all of the employees of all of the newspapers and publications in your sales territory to come and see it—even you fill your theatre at one performance. Only do it far in advance of your playdate. Be sure to pass out comment-cards, ask each guest to write his name and newspaper plainly, and give permission to use the card for display purposes, together with what says in behalf of the play. Thus you'll get enough local advance-endorsement of your attraction to make POWERFUL ADVANCE ADVERTISING.

## MANAGERS ATTENTION!

H. F. Wilkes, New Orleans manager of Paramount-Famous-Lasky Corporation states:

"We have repeatedly requested you to have your managers instruct their operators not to make patches in the sound pictures where the sound is recorded on film. They are continuing to do so, and are apparently joining these reels together on a 2,000 foot reel.

"Practically every film received back in this office following its showing, shows that every reel has from one to two patches in it; so I will ask you to be good enough to caution your operators once more against joining these reels in 2,000 foot lengths, as each patch means the elimination of from three to five frames of film, which in time will materially affect the dialogue at the beginning and end of each reel of film."

## Mr. Fool-Killer! This Way, Please!

If there is a fool-killer available for duty in show business, he has ample opportunity now to get in a lot of double time work attending to the case of those creatures who make a livelihood from this industry—and then destroy public interest in theatredom by airing trade-secrets and stage-tricks to the press and public.

"What!" you Real Showmen exclaim in amazement and horror. "Are there any such boobs in show business?"

To which PUBLIX OPINION answers, loud, mad, and clear:

"And How!!"

Who the simpletons are, no one seems to know. Suffice that newspapers, magazines, and even radio, day by day, disclose some trade secret or other that kills the illusion and glamour of some star, author, director or executive.

Certainly there are "tricks" in show business. How else could the theatre go on? But why expose the tricks? It's like killing the goose that laid the golden eggs!

What does it get the public, except disappointment, to know that Flossie Flounce is really tongue-tied and had to have a double to sing for her in her latest box office success? Why tell the public about the complex, mechanistic secrets of your sound-equipment to spoil for them what would otherwise be a romantic and realistic illusion?

It's sad, but true that there are "managers," and "press agents" and "performers" and "showmen" who go about spilling trade-secrets and spoiling box office returns which gives them bread-and-butter.

Fortunately, Publix showmen cannot be accused of this sort of boobyism. On the contrary, Publix showmen are found most frequently protecting the industry. From several Publix sources, in fact, comes the news that when editors have been told the plain facts about the business, and apprised of the disastrous effect upon the box office caused by attempting to tell the "how" instead of "what," the most astute journalists refuse to publish these "exposes."

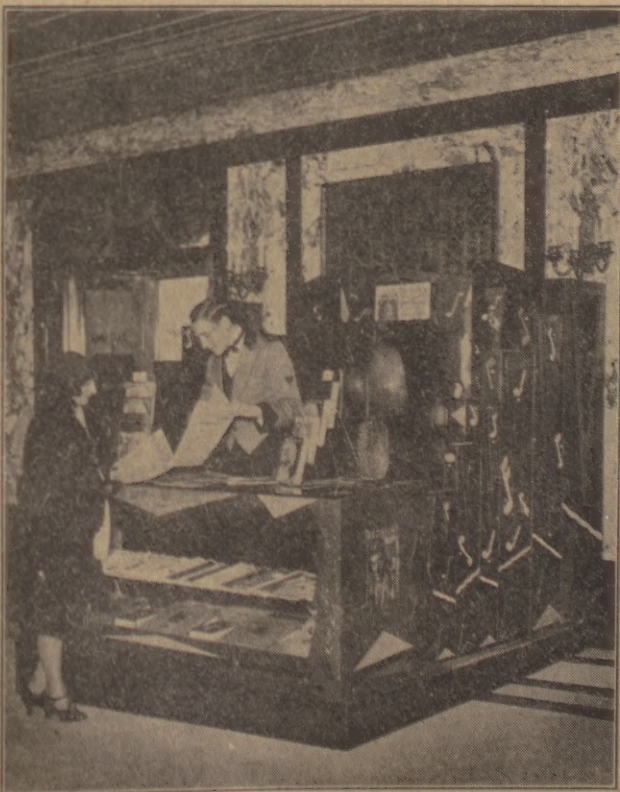
More power to the Publix showmen who thus enlighten the press!

More power to the sane editors who realize the economic value the successful theatre has in their community, and do all they can to keep it successful!

More power to those who refuse to be kill-joys!

## BOOSTING THE GROSS!

This attractive booth in the magnificent lobby of the New York Paramount blends perfectly with the beauty of the environment and yet serves to materially swell the receipts of the theatre by the sale of sheet music, records and books on the pictures shown there. Furthermore, an effective method is provided for plugging coming attractions.



## 'PARAMOUNT' NEW NAME IN ACE-HOUSES

With the announcement that the palatial and famous "Riviera" theatre in Omaha, and the almost equally noted "Capitol" theatre in Des Moines are to be re-named "Paramount," there seems to be likelihood that the idea will be adopted by Publix executives for the "ace" house in every other Publix city. Recently the "Metropolitan" in Los Angeles was re-named "Paramount," which now gives Publix about twenty cities where the best theatre in town is Publix "Paramount."

The established value of the Paramount name is considered worth more than it will cost in each case for a new local ad and publicity campaign to re-establish the new name on the old stand in public consciousness.

## EVERY THEATRE IS IN DE LUXE CLASS NOW

(Continued from page 1)  
grasp if we make the most of our opportunity.

"I do not want a showman in the circuit who is unable to visualize this, or who, for any reason, does not do his bit to make the most of it. This applies to sound-equipment manipulation. It applies to the weekly forwarding of program-plots. It applies to program building! It applies to merchandising the programs in the intelligent, convincing manner that the facts warrant.

"Our new Publix slogan is Every Publix Theatre Is Now A De Luxe Theatre And Every Publix Showman is now a De-Luxe Showman! Anyone in Publix who fails to visualize this, and act accordingly, does not belong in the new parade of progress that Publix is starting. The march of progress has already started in such operations as San Francisco, Portland, Seattle, Omaha, Des Moines, Birmingham, Atlanta, and other towns where we have replaced silent pictures and stage talent with stupendous programs — great feature pictures surrounded by programs of brief star-units created by all of the finest genius in the theatrical world.

"Our new selling energy is in terms of de luxe showmanship in ALL theatres, for these great attractions that we now have, and are to come. I have seen some of the new product and it thrills me as no entertainment before has ever done. Maurice Chevallier in "Innocents of Paris" is destined to be one of the biggest box-office magnets the theatre has ever had. With Publix showmanship it is going to be sold into the greatest of all successes.

"In Portland, Seattle and San Francisco, our new policy of huge entertainment programs has replaced the stage-band policy. Overnight this move has registered a success that surpassed the strongest kind of opposition. We had "Broadway Melody" and "Show Boat" against us, but our programs got more public interest and praise, and we topped the opposition. We told the public what we had, and we had programs that were built up to towering entertainment proportions. Each unit of the program, non-sync features, shorts, comedies, etc., built up audience-interest higher and higher, climaxing into a breathless enthusiasm for the start of the feature.

"For your guidance, as soon as possible, PUBLIX OPINION will print the program-plots and trailer copy that helped to get these results.

The success of the manager and showman of the future is going to be revealed in terms of his ingenuity displayed in program-planning and selling. His use of the available non-synchronous and synchronized entertainment, his equipment manipulation, and his sales-effort are now his major resources. His district manager and district booker, and the resources of his Home Office are always available to him for advice—an aid he can have for the making. If he would have the success that others are enjoying, all that is required is the exertion of mind and body that brought that success to others.

## 4 SUPER HITS COMING, SAYS MR. KATZ

In addition to "Innocents of Paris," one of the box-office giants on the horizon, in the opinion of Mr. Katz, Mr. Zukor, Mr. Kent, Mr. Dembow, Mr. Chatkin, and Mr. Botsford, who saw it in preview last week, at least three others—super hits of similar drawing power—are due soon.

Mr. Katz has seen "The Man I Love," "Cocoanuts," "Burlesque," and "Dr. Fu Manchu," all of which he says are sensations.

Mr. Katz, who is noted for not being extravagant in praise of anything, goes the limit in expressing himself about these four productions. In telling about them to Mr. Saal, Mr. Cowan and PUBLIX OPINION, he declared that if a \$2 picture ever existed for a small town, "Burlesque" is the one. As for "Man I Love," he repeated what he said in a telegram published in the last issue.

"Dr. Fu Manchu" is the most overwhelming mystery play that I have ever seen," he declared. "Aside from the story, which hurls you into climax after climax and leaves you breathless, the progress in direction and play-writing, as well as mechanical recording, is amazing. The story opens in China during the Boxer revolt. A dozen nationalities follow the thread of the romance, and there is opportunity for everything that it takes to give an audience something to go out talking about."

## BLUE? THEN READ ABOUT THIS JOB

If you think your job of selling theatre merchandise is tough, consider the job that daily stares into the face of Emil Stern, Walter Immerman, Herbert Ellisburg, Abe Kaufman, and E. M. Glucksman, who have the responsibility on their shoulders of making money for the Lubiner & Trinz circuit of neighborhood "second-run" theatres in Chicago. This circuit, a subsidiary of Balaban & Katz-Publix, consists of all sorts of "theatres" in all sorts of neighborhoods. Their best theatres are too close to the ace Publix neighborhood houses, and their entertainment is nearly always second or third or fourth-run even in their own neighborhood.

Newspaper advertising is out of the question for these theatres because it costs too much, and consequently, newspaper publicity is something that can rarely be obtained. The advertising budget is tiny for each theatre, and the slogan is: "If it costs money it's out!"

The theatres, however, have to operate and make a profit, and that means WORK.

With the astute William K. Hollander sitting in as general sales counsel, and through benefit of other Balaban & Katz executive counsel and information, the job is lightened somewhat, but it still represents an Herculean task. Getting out a daily free full-page tieup ad throw-away for each house that neighborhood merchants pay for, and that are distributed by each theatre's own kid-club, is one successful routine idea. Trick-fronts, and lobbies, neighborhood perambulators, and other methods, constitute the main source of sales idea. The theatres are doing well, however, due to the effort, ingenuity and showmanship of the organization.

Herbert Ellisburg, as Director of Advertising and Publicity is doing a great job in providing workable ideas and "bullets" that don't cost money, and the men in each theatre put them over.



# LES KAUFMAN GOT FREE CAMPAIGN!

Les Kaufman, of the Advertising and Publicity staff of Balaban & Katz-Public theatres in Chicago, presents that part of the Chicago campaign on "The Wolf of Wall Street," which he executed. The outstanding feature is that all of this flood of free help, is adaptable to any picture. He suggests that you get in touch with B. A. MacKinnon, 225 Varick Street, New York, from whom you can get a lot of help on your Screenbook Magazine tieups. Note, please, that THEY PAID for 100,000 heralds, newspaper ads, window display material, etc., and did the work. You can't beat that kind of a tieup, can you? "Screenbook Magazine" is a fan magazine which features a book-length novelization of a movie in every issue.

The following is a list of some of the things accomplished, which you can repeat. Below is a layout of some of the material used by Mr. Kaufman. (1) An insert paid for by the theatre, distributed in 100,000 Screenbooks. (2) A 6 column fifteen inch ad that cost \$1,000 paid for by Screenbook. (Note the theatre tieup.) (3) One of a few special tieup cards in the 100 window displays obtained by Screenbook. (4) A photo of one of the typical 100 windows obtained. (5) A printed window card that was furnished by the theatre for all the windows. (6) One of the 100,000 imprinted heralds paid for by the Screenbook agent, and distributed in the theatres, book stores, and department stores in advance of the showing, which is a good way to get free heralds and distribution. (7) A 10 inch newspaper ad that ran in all Chicago newspapers.

This is one of the most effective and valuable tieups, representing a maximum of theatre-thought and a minimum of theatre effort and expense, that has ever come to the aid of PUBLIX OPINION. Mr. Kaufman deserves the praise and recognition that such good work merits.

What is the Market Price for Love?

The Titan of the Ticker Bids a Fortune for it!

**GEORGE BANCROFT**  
in **"THE WOLF OF WALL STREET"**

Paramount's All-Talking Super-Production

**NOW PLAYING**  
**ROOSEVELT THEATRE**

Window Card

③ The Complete Illustrated Novel of  
"The Wolf of Wall Street"  
in the April Issue of  
**SCREEN BOOK**  
On Sale Here!

Now Playing At  
**BALABAN AND KATZ ROOSEVELT THEATRE**  
WASHINGTON STATE  
RANDOLPH

AN ALL-TALKING FILM MELODRAMA

**GEORGE BANCROFT**  
with **BACLANOVA** and **PAUL LUKAS**

STARRING IN  
**"THE WOLF OF WALL STREET"**

Balaban & Katz  
**ROOSEVELT THEATRE**  
State Street Near Washington  
BEGINNING MARCH 8th

②

He could kill them both  
but there was a better way.

A \$2.00 Book-Length Novel—"The Wolf of Wall Street"  
Complete in the April Issue of  
**SCREEN BOOK**  
25¢

④

The complete book-length story of  
"The Wolf of Wall Street"  
will be found in the  
APRIL ISSUE OF  
**SCREEN BOOK**  
15¢

⑤

⑥

⑦

READ  
"The Wolf of Wall Street"  
\$2.00 Book-length Novel  
Complete in  
**Screen Book**  
SATURDAY, APRIL 27  
DON'T MISS IT!

## ANOTHER AD TIP!!

If you give the printer's devil in each of your newspaper composing rooms a pair of tickets, he'll be glad to pull a proof for you to paste up in your office, or file, showing at a glance and designating by name, style, number, or size, all of the rules, borders, and type-faces in the plant.

Such a proof-sheet will be enormously valuable to you every day in planning your ads, printed-material, etc. It will enable you to designate by name and style and size number the typefaces and rules that look best. You'll thus get contrasts, inflections, emphasis, motion and beauty into your ads which otherwise would escape you.

—PUBLIX OPINION.

## GOT MAILING LIST FROM AUTO LICENSES

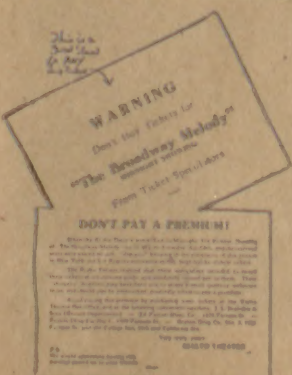
Ted Emerson, Advertising Manager of the Riviera theatre, Omaha, has concocted a stunt which created considerable word of mouth advertising for the theatre.

One of the men of the Publicity Department was sent around within a radius of three blocks of the theatre on Saturday and Sunday to take down the out of town automobile license numbers of those cars parked in the space allotted to theatre-goers. (In Nebraska each county has its individual lettering on the license.) These were then looked up in the City Hall to find the name and address of the owner. A personal letter was sent to the owner, expressing the hope he enjoyed the show and announcing the following week's attraction.

This created a great deal of interest inasmuch as the patrons knew they were at the theatre or in the city of Omaha.

## A GAG!

Nate Frudensfeld's gang concocted this gag to publicize the showing of "Broadway Melody" at the Rialto Theatre, Omaha. Not only was it an effective eye-catcher but it carried the information as to where tickets for the attraction could be purchased beside the Rialto Theatre box office.



## EASTER HUNT MAKES FRONT PAGE

Manager Jess Day of the Capitol Theatre, Des Moines, Ia., tied up local newspaper in sponsoring an Easter Egg Hunt, in four of the city's parks. He thus obtained a great deal of publicity for his current attraction and his Master of Ceremonies, who acted as host to the 2000 children participating in the "egg hunt." Chocolate covered eggs for the occasion were furnished free by local confectioners, who contributed for publicity involved.

A prize of \$2 was awarded to the boy or girl, in each park, who found the greatest number of eggs. Additional prizes were given in the form of passes to the current show, hidden in "lucky" eggs. The contest was open to all children under the age of 14.

First page stories were run before and after the hunt, telling of the contest. Pictures of the Master of Ceremonies with school children were used in the paper, as well as stories about the current theatre attraction for which the prize-tickets were offered.

## WATCH FOR THESE SONGS

Sometime ago we announced that we had acquired an interest in the music publishing firm of Spier and Caslow. On consummation of this, Mr. Sam Caslow of that company went to our West Coast studios where he has participated in the musical and pictures produced during the past few months. Sam Caslow has earned the reputation being one of the best writers of the present day. The short time that he has been at the West Coast studios he has completed the writing of two of our outstanding pictures, **THUNDERBOLT** and **FLIPPER**.

At the present writing there are six songs in **THUNDERBOLT**. Three of these songs will positively be published. Further information regarding the other three numbers will be given later. The principal song of this picture is entitled **TRUE BLUE LOVE**, and we have it and the other 11 numbers **CUDDELYSOME** and **FLIPPER** will be outstanding song success. The two songs in **THUNDERBOLT** written by Sam Caslow are **DADDY WON'T YOU PLEASE COME HOME** and **THINKING ABOUT MY BABY**. These two songs are new, the process of publication is complete and arrangements will be mailed to each theatre as soon as they are ready.



# STROCK JOINS HOME OFFICE STAFF

J. C. Strock, who has been recently connected with the Minnesota Theatre at Minneapolis as House Manager, has been assigned to the Greater New York Theatres as Supervisor of front-house operation, working directly out of the field's office.



J. C. Strock

In addition to his duties as House Manager at the Minnesota Theatre, Mr. Strock has supervised front-house operation for the F. & R.—Publix houses in St. Paul and Minneapolis and made it a part of his job to develop assistant managers and treasurers in the Minnesota theatre for use in these houses.

Mr. Strock went through his training period in this business at the Metropolitan Theatres, Boston, being assigned there in September, 1927. He was moved from the Metropolitan to open the Minnesota.

Mr. Strock, for several years previous to his connection with our organization, was interested in military school work in the business administrative and executive end. This coupled with his educational background and business experience has lent itself particularly to our business, as is evidenced by the steps which he has made in his year and half association with Publix.

# MAN I LOVE' HAS UNUSUAL ANGLES

"The Man I Love" has a lot of interesting angles. Director William Wellman says it's his best picture since "Wings." Mary Brian sings for the first time—the new song called, "Celia." Harry Green, the comedy hit of "Close Harmony," has another fat part. The tag of the picture, Mary Brian plays her first mother role. One of the most intriguing sequences is a honeymoon in a boxcar full of horses. There are three fights—one in a gymnasium, one in a small athletic club and one in a big metropolitan stadium. Melanova and Leslie Fenton provide the menace.

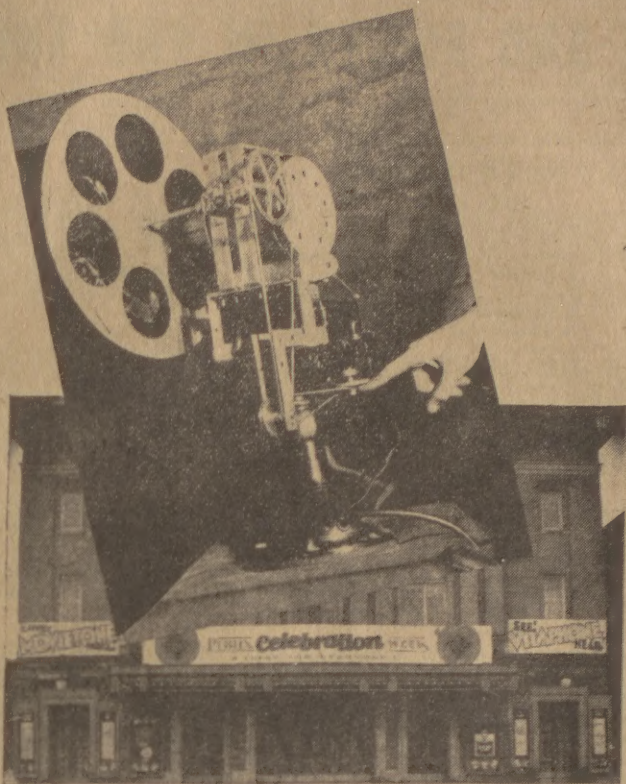
# MANAGERS ATTENTION!!

Please be advised that Brunswick record No. 4250 has the song "I'M ALL A TWITTER ON ONE SIDE AND I WANNA GO PLACES AND DO THINGS ON THE OTHER." Both songs are from "Close Harmony." This record is now available at all Brunswick branches.

The picture in which Moran and Mack, the two black crows are being featured is in production. To date we have information of two typical Moran and Mack numbers which are to be well spotted in this picture. The titles speak for themselves. They are SHOO SHOO BOOGY BOO and DO I KNOW WHAT I'M DOING. There may be one or two additional songs in this picture.

# \$5—IDEA IS BEST WOW YET!

Manager Bassin develops spectacular eye-catching ballyhoo. Study these photos! Read the story!



Manager C. Bassin of the Publix Allston Theatre in Allston, Mass., reports a new imaginative way of spot-lighting his theatre front.

During Publix Celebration Week he had a 40-foot banner on his marquee and was faced with the problem of illuminating it at night. Mounting an old lamp-house on an oscillating fan motor base, and using a 1000 Watt light, he focused a traveling spot on the banner. Not satisfied, Bassin went a step further, and arranged a revolving color-wheel, by means of a pulley contraption, driven by the fan motor. Then, he had a spot which continually swept his marquee banner with a catarract of color. At a cost of less than \$5 Bassin added motion, and hence, attention value to an otherwise trite device.

# IMAGINE THIS!! IN SOUTH BEND!!

Manager M. A. Baker of the "Colfax" in South Bend, Ind., had his ushers pass out an envelope containing the "dinner check" shown in the cut below, to every MAN who came to the theatre a week previous to "Night Club" showing. It got a lot of talk—and business.

**Silver Slipper Night Club**  
 Made by JIMMY CARR and his  
 SILVER SLIPPER ORCHESTRA  
**Raymond Hitchcock,**  
 Master of Ceremonies

Pay waiter only; amount shown at bottom of check

Cover Charge	16.00
Lingers Ale	37.00
Scrambled Eggs	12.00
Darling	
Don't forget to get a date to the show at the Colfax Theatre next Wednesday Thursday and Friday as a <b>Parade</b> and fall talking show	
<b>TOTAL</b>	<b>65.00</b>

NOTE—Don't miss our second show at 1:30 A. M. Cost includes Raymond Hitchcock, Master of Ceremonies; entire chorus of "Good News," Pat Rooney and Pat Rooney, Jr., Penny Brice, Ann Pennington, Frances Williams, Bobby Ames, Estelle Taylor (Mrs. Jack Dempsey), Lester Allen, and many other Broadway favorites.

THE MANAGEMENT.

We dare you to hand this to your wife unopened

# "ALIBI" FILES

Glorifying the American gunman and underworld character, comes to a halt when you play "Alibi," the United-Artists attraction soon to be released. Tell this, and cash in.

Instead of the usual maudlin sentiment, this attraction heaps ridicule upon the hitherto colorful pistol-toting-gentry. In places, the picture actually laughs them out of existence, by showing up bravado as only sheer cowardice. In other incidents the tragic results of public sympathy towards the underworld is so graphically shown that after "Alibi" plays your town, there will be less sob-sister aid-and-comfort offered to pool-room heroes.

Get a print of this picture far in advance of play date and have a private preview some morning before your theatre opens, or at midnight, and invite police officials, editorial writers, police-reporters, and clergy to see it. Have a slide inserted midway in the picture, asking everybody to tell or write about "Alibi" in any way that it appeals to them. Avoid the appearance of law-and-order propaganda!

A special midnight preview of this picture, with tickets sold by the police department for the benefit of the Police Relief and Pension Fund of your city would get every cop to plant a poster in every window in town, and make every cop a press-agent for you. They'll sell out one performance, a week before the picture opens—which will cause so much talk about town that you'll pack every performance thereafter.

Ask your district manager for permission to stage such a preview-benefit police show.

Of course you only play the benefit-show on the basis of deducting expenses first and split of profits for this single showing only.

The following review by Jerry Hoffman in Exhibitors Herald, will provide information for advance publicity and posters and trailers.

Until a definite standard is established for greatness in talking pictures, reviewers, as well as audiences, cannot avoid dealing in superlatives. Lukewarm interest in the new era was heated by "In Old Arizona." Further belief in the permanency of the new art was strengthened by "Broadway Melody" and "Hearts in Dixie." Each in turn was hailed as "great!"

Last week in Hollywood, Grauman's Chinese Theatre housed 2,000 invited persons one morning to see a private showing of "Alibi." Roland West's production for United Artists, which was adapted from the play "Nightstick." Private, as far as 2,000 persons are concerned. And if one were to accept the ravings of those 2,000 persons when "Alibi" faded into "The End," he would believe that the ultimate in talking picture production has been achieved. Regardless of how far the new science may progress, the opinions passed stated without equivocation that the greatest of all had been made. This reviewer is inclined to be equally enthusiastic. But cold facts cannot be avoided. Miracles occur over night. What is magnificent today fades into insignificance tomorrow.

All of which is dogmatic for a trade-paper report. But it is preliminary to saying that I doubt whether miracles of such magnitude can occur within the next six months or year as to compel "Alibi" to be any the less of a great box office picture. It is doubtful whether any picture made in that time will attain the tenseness, the dramatic values in suspense and audience reaction that Roland West's first talkie effort does. No matter from what angle one may attack it, story, cast, direction; in the present day it seems impregnable.

Strong words—but a strong picture. It is a crime story. Those who saw the play "Nightstick" and liked it, wouldn't believe it was impossible to improve on a story to the extent Roland West and C. Gardner Sullivan have with their adaptation of the play by John Wray, J. C. Nugent and Elaine Sterne Carrington.

It is the tale of a criminal, and a type who creates all the audience sympathies for himself against the police. He's a rat, he's yellow, he's a murderer, but not until the latter portion of the production does the audience come to its senses and realize that he is the type so common in various communities daily and must be exterminated. No—don't get this wrong. "Alibi" doesn't intend to preach a moral. It tells a story. Maudlin soft-hearted goofs who

work for prison paroles, and some censorship people with little vision may object to "Alibi" on the grounds that it exploits crime. If they take such attitudes, they are doing the country and its citizenry irreparable harm. For "Alibi" proves, not in a soft-soap manner, that it is the fact that Mr. Average Man would rather believe a criminal against a cop, which hinders the suppression of crime. By having a police sergeant's own daughter fall in love with the chief crook, Roland West gives a clear idea of how readily the general public will believe a gunman's wall of "Framed" as against the indictment of police. Incidentally there's a grand exploitation angle for United Artists to use.

Picking out one outstanding highlight or character in "Alibi" is well nigh impossible. Every scene is a high-light, every actor with one exception, gives excellence to performance. The exception is the leading lady, Eleanor Griffith. U. A. imported her from New York despite the fact that Patsy Ruth Miller was scoring a sensation in Los Angeles with her performance in the legitimate version. The other importations are praiseworthy. As a rule, a picture of great proportions brings one outstanding personality to the screen for future stardom. "Alibi" exploits several as tremendous possibilities. Firstly, there is Chester Morris. A juvenile on the style of Barthelmess, but without the drooping mouth-corners of Richard. He's more than an actor—he's an artist. Then there is Pat O'Malley, originally of the screen who has been playing theatres for a year. "Alibi" is a come-back for him equal to Bessie Love's in "Broadway Melody." There is a chap named Regis Toomey, whose smile inspired the theme song, "There Never Was a Smile Like Yours." A personality that is sure-fire and also star-material. Include among come-backs, one for Mae Busch, in a role not quite as big as the other principals. But she makes that role live. Irma Harrison delivers nicely. In fact, every one, the rest of the principals including Harry Stubbs, Purnell Pratt, De Witt Jennings, Al Hill and James Bradbury, Jr.

"Alibi" also contains theatre and revue sequences. Not jammed in for no reason, but good basic premises with a bearing on the story. It gives opportunity for the cute songs of Irma Harrison and the beautiful vocal work of Virginia Flohri and Edward Jardon.

Any house not packing 'em in with this will need an alibi of rare imagination.

Produced by Roland West for Feature Productions, Inc., distributed through United Artists. Adapted and dialogued by West and C. Gardner Sullivan from the play "Nightstick" by John Wray, J. C. Nugent and Elaine Sterne Carrington. Music arranged by Reisenfeld, dances by Fanchon. Footage, eight reels.

## THE CAST

No. 1065 (Chick Williams).  
 Chester Morris  
 Buck Bachman, Owner of Bachman's Cabaret... Harry Stubbs  
 Daisy Thomas, His Sweetheart.  
 Mae Busch  
 Joan Manning... Eleanor Griffith  
 Toots, Cabaret Dancer, Irma Harrison  
 Billy Morgan, (Danny McGann)  
 Regis Toomey  
 Brown, Crook... Al Hill  
 Blake, Crook... James Bradbury, Jr.  
 Soft Malone, Taxi Driver.  
 Elmer Ballard  
 Trask, Plainclothes Man.  
 Kernan Cripps  
 Pete Manning, Police Sergeant.  
 Purnell B. Pratt  
 Tommy Glennon, Detective Sergeant... Pat O'Malley  
 O'Brien, Policeman, De Witt Jennings  
 George Stanislaus David.  
 Edward Brady  
 Singers in Theatre,  
 Virginia Flohri & Edward Jardon

# DO YOU SPOT TRADEMARKS IN ADS??

A few months ago, thru PUBLIX OPINION, Mr. Sam Katz directed that every Publix theatre carry in its newspaper ad-copy, and wherever practicable elsewhere, the trade-marks of Publix and Paramount, and the two lines: "A Publix Theatre—The Home of Paramount Pictures." Mr. Katz has not as yet discovered the identities of the theatres where this has not been done, or where it has frequently been forgotten. When he does, the local manager will probably have good reason for quick compliance.

PUBLIX OPINION suggests that new ad-cuts be made, and mats and stereotypes pulled from them. Each of these, of course, would contain the matter ordered, artfully tied into the signature, as shown in the Brooklyn-Paramount Theatre ad-cut carried in this publication a few issues ago.



# THEATRE LIGHT AND POWER STUDIES

## PRACTICAL VIEW-POINT STRESSED

Jack Barry reports that since the last report carried in Publix Opinion, the men in training at the Publix Theatre Managers Training School have started the course in "Theatre and Stage Lighting and Power." This course is so arranged that the subjects are discussed commercially and practically, rather than scientifically. However, much of the discussion, because of the very nature of the subjects covered, must be technical. Technical facts are in every case applied to theatre management details of house lighting, stage lighting, projection, sound, motors, signs, animated displays, etc.

Difficulty is always encountered in beginning a subject which requires technical treatment. To lessen the difficulty and to send the men into the subject with some enthusiasm, the importance of the instruction from the view point of dollars and cents is emphasized. Examples are given indicating how ignorance of certain principles of "Light and Power" actually result in the waste of money at theatres. This waste may result because equipment is mishandled, or not properly maintained. Possible profit may also be lost because advertising effects and program novelties which could be used if certain principles were understood, are neglected by those who do not understand the principles. The men in training are made to realize that the showman of today gets many of his effects by technical means. Generally, his effects will cost less and get better results if he is familiar with the necessary technical information. Many stage lighting effects, many projection effects, many sound effects, many advertising effects, and many house decoration effects are secured by the application of the principles that carry through the course in "Light and Power."

This course requires more intensive training and more intensive study than some of the other subjects in the training program.

Publix Opinion will carry in future issues questions taken from the examination based on the lectures in the course on "Light and Power" that the men in training are required to pass if they are to continue the training program. These examinations will make evident to the readers of Publix Opinion that every detail of the course in "Light and Power" applies to the daily work that the efficient theatre manager either must perform himself or supervise. These examinations will also make evident that certain necessary information is acquired only by intensive training and intensive study, and is not one of the "God-given gifts" with which the so-called born showman is endowed.

Instruction in "Light and Power" is introduced with diagrams of typical theatre wiring layouts. The wiring is traced from the city mains to the main distribution boards, and from the distribution boards to the various control panels. Although the wiring plan of every theatre is different, there are certain points common to all—for instance, power panels control motors for ventilation, heating, fire pumps, sump pumps, refrigeration, organ, elevators, vacuum cleaners, etc.,

—the emergency panel controls lighting for aisles, halls, staircases, toilets, mezzanines, exits, etc.—the stage switchboard controls stage lights, foots, pockets, borders, proscenium lights, orchestra pit and organ lights, stage pockets, etc., and generally auditorium lighting in coves, ceiling, and wall fixtures—the projection motors also have their control panels, etc.

The practical importance of a wiring diagram of theatre light and power is evident. It should indicate the lights controlled from each panel, capacity of lines, switch control, fuse ratings, etc. The point is made that there are theatres where such information is not on hand and the difficulties which result, and the inevitable waste and dangers are indicated. Examples are given of possible emergencies that might occur at the theatre requiring that the manager be familiar with the points mentioned above. Examples are given also of details of management which require this information.

Subjects listed in the training program of the Managers' School covering "Theatre and Lighting and Power" include—

Artificial Light—Its Limitations and Possibilities.

Fundamental Terms of Lighting and Illumination which the Theatre Manager Should Know.

Fundamentals of Electricity.

Electric Wiring—Circuits—Regulations of the Lighting Code which Apply to the Theatre.

## MANAGERS' SCHOOL OUTLINE LIGHT AND POWER IN THE THEATRE

(Houselighting—Stage Lighting—Projection—Sound—Motors—Signs)

Current—A. C.—D. C.

POWER	WIRING	MEASURE- MENT	LIGHT & ILLU- MINATION	LAMPS	SIGNS	EQUIPME- NT
1. Motors a. Ventilation b. Fans 3. Heating blowers d. Fire pumps e. Sump pumps f. Refrigeration g. Organ h. Elevators i. Vacuum j. Projector k. Flashers l. Animated displays m. Stage effects	1. Code 2. Street Cables 3. Feeders 4. Lines 5. Circuit a. Series b. Parallel 6. Wire Capacity 7. Insulation 8. Panels 9. Bus Bar 10. Switchboard 11. Starting Compensator 12. Switches a. Rotary b. Knife c. Tumbler d. Panel e. Tugle f. Snap g. Interlocking 13. Fuses a. Plug b. Ferrule c. Cartridge 14. Fuse Ratings 15. Fuse Blowing a. Overload b. Short circuit c. Grounding d. Heating e. Contact Burning f. Motor trouble 16. Pocket 17. Plug 18. Socket 19. Circuit Breaker 20. Economies 21. Maintenance	1. Volts 2. Watts 3. Amperes 4. Ohms 5. Horsepower 6. Kilowatt hour 7. Lumen 8. Ray 9. Beam 10. Foot Candle 11. Photometer 12. Ammeter 13. Voltmeter 14. Voltage Tester 15. Line Tester 16. Speedometer 17. Test Lamp 18. Foot Candle Meter 19. Demand Indicator 20. Meters 21. Economies 22. Maintenance	1. Sources a. Incandescent b. Arc 2. Reflection a. Regular b. Specular c. Diffused 3. Diffusion 4. F fraction 5. Lenses 6. Prisms 7. Condensers 8. Shields 9. Illumination a. Direct b. Indirect c. Semi-indirect 10. Color a. Media Gelatin Glass Caps Fabrics Foil Dipped Lamps Sprayed Lamps Frosted Lamps Natural glass b. Availability c. Distance Visibility d. Symbolism e. Sensibility Effect f. Contrast g. Harmony h. Effects on colored objects 11. Flashers a. Thermal b. Mechanical c. Buttons 12. Dimmers a. Portable b. Plate c. Banks d. Interlocking 13. Fluorescent Effects 14. Economies 15. Maintenance	1. Sizes 2. Voltages 3. Bulb Shapes 4. Finishes 5. Bases 6. Cost 7. Life 8. Theatre Uses 9. Vacuum filled 10. Gas filled 11. Delivery 12. Efficiency 13. Maintenance 14. Economies	1. Channel 2. Exposed Lamp 3. Translucent 4. Transparent 5. Outline 6. Silhouette 7. Size of Letters 8. Stroke of Letters 9. Legibility 10. Visibility 11. Neon 12. Travelling Signs 13. Illuminated Boards 14. Moving Color Board 15. Daylight Mirror 16. Economies 17. Maintenance	1. Spotlight 2. Baby Spotlight 3. Flood light 4. Strip lights 5. Proscenium Light 6. Open box light 7. Cyclorama Unit 8. Search Light 9. Border Light 10. Footlight 11. Stereopticon 12. Sciepticon 13. Balopticon 14. Faceograph 15. Shadow graph 16. Silhouette 17. Projector 18. Linnebach Lamp 19. Magnascope 20. Lobsterscope 21. Iris 22. Maintenance 23. Economies

### IMPORTANT!

To illustrate the importance of a thorough knowledge of the electrical plan of the theatre, Mr. Chalkin, Director of Theatre Management, is having the complete wiring plan of each theatre made up in blue prints. Copies of these will be given to every theatre manager. In the event of any electrical trouble, such as the blowing of a fuse, etc., the house manager and department heads will have a complete picture of the house wiring, so that the trouble may be intelligently and effectively traced and corrected.

In these summaries of the weekly work done by the Managers' School, it would be a physical impossibility to give a detailed account of every subject covered during the week and it is not the intention of PUBLIX OPINION to even attempt it. What we do want to do is to outline the various highlights and the topics covered.

Mazda Lamps Used in the Theatre—Types, Costs, Economies, Maintenance, etc.

Methods of Controlling Light—Reflectors, Lenses, Shields, Iris, etc.

The Development of Stage Lighting.

Light Measurement. Fundamentals of Color Production.

Effect of Colored Light on Colored Objects.

Directional and Shadow Effects for Stage and Advertising.

The Efficiency of Lighting Fixtures.

The Efficiency of Color Producing Media—Glass, Gelatine, Caps, Foils, Colored Lamps, etc.—Economies and Maintenance of Each.

The Use of Stage Lighting Equipment—Foots, Borders, Strips, Floods, Spots, etc.

Exterior Flood Lighting.

Theatre Auditorium Lighting Fixtures, Coves, Atmosphere Effects, etc.

Novelty Effects—Stage Lighting—Stereopticon, Shadowgraph, Lobsterscope, Linnebach Lamp, etc.

Exterior Signs—Flashers, Maintenance and Economies, Efficient Lighting for A. Offices, etc.

Marquee Lighting.

Maintenance Cleaning and Lamping—Panels—Switches—Fuses—Motors, etc.

Lighting for Lobby Panels and Displays.

Lenses—Focal Length—Spot, Spot Control, etc.

Psychology of Color—Symbolism, Sensibility Effects.

The diagram given on this page is used for the convenient arrangement and co-ordination of the information given in lectures and the information gathered from experience at theatres. It is used by the men in training as an index in tying in with lecture notes.

A following issue of Publix Opinion will carry a list of the pamphlets used at the Managers School during instruction in "Theatre Light and Power." These may be of interest to managers on the circuit. A future issue will also carry questions taken from the examinations which in training are required to pass.

### THE FOREIGN LEGION!

The four corners of the world are represented at the Publix Theatre Managers' School. Pictured below are four foreign students who as members of the Foreign Department are now attending the Publix Theatre Managers' Training School sessions being held in New York City. These men, in company with twenty-five carefully chosen men from all parts of the United States, are undergoing one of the most rigorous, and certainly most comprehensive, schedules of training ever devised.

Left to right they are: Irvin Lesser of Paris, Ferdinand Lubkowitz of Austria, Kingston Taft Tan of Shanghai, China; and with them is Josef Zimnitch, of Russia, a member of the Publix Music Department.

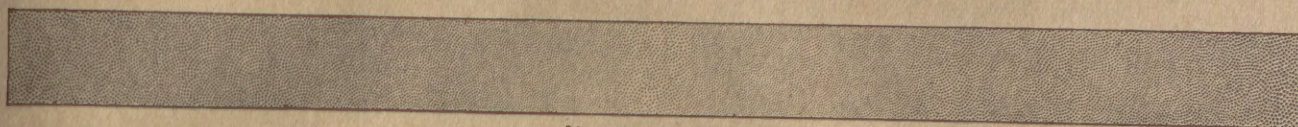




# ENGRAVER'S BENDAY CHART (PART 2)

This is Part Two of A Five Part Serial which PUBLIX OPINION started in the last issue. The illustration below represents one-fifth of an engravers chart of "benday" effects. When you send an art-layout to your engraver, frequently you can add to its beauty and eye-catching effectiveness by specifying certain benday shades over specified drawings or lettering. Clip this one out, and file it until you have all five parts. Then paste them together and mount them on a card. Frame it and hang it in your advertising-office as a constant and easy reminder for bettering your engravings when you order them. Your engraver will tell you which of these shade-effect-screens he has. Perhaps he does not have all of them. He'll have some, anyway. **DON'T CONFUSE THIS CHART** effective as the celluloid shading-sheet process, although your engraver will try to sell you the more expensive idea of having your benday tints "stripped in" by himself.

## HAND STIPPLES.



No. 421.—7½ x 7½.



No. 422.—7½ x 7½.



No. 423.—9¾ x 9¾.



No. 424.—9¾ x 9¾.



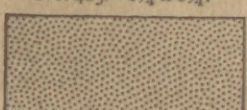
No. 425.—6¾ x 6¾.



\*No. 419 B.—9¼ x 14¼.



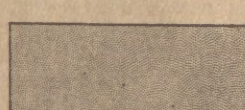
No. 426.—7 x 7.



\*No. 432.—9¼ x 14¼.



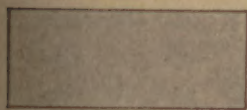
\*No. 433.—9¼ x 14¼.



\*No. 434.—6¾ x 11.



\*No. 436.  
Sizes, 3¼ x 9¾ and 4¾ x 9¾.



\*No. 435.—5¼ x 8¼.



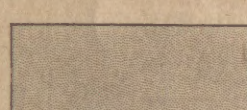
\*No. 437.—9¼ x 14¼.



\*No. 438.—9¼ x 14¼.



\*No. 439.—9¼ x 14¼.



\*No. 440.—9¼ x 14¼.



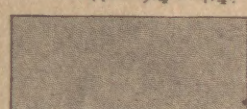
\*No. 441.—9¼ x 14¼.



† No. 443.—9¼ x 14¼.



† No. 444.—6¾ x 11.



† No. 445.—5¼ x 8.



No. 442.—7½ x 7½.

## THE FUTURE OF TALKIES SAYS MR. ZUKOR

The introduction of talking pictures, which at first brought uncertainty, has given tremendous impetus to the business, and the swift improvement in the type of talking pictures indicates a tremendous future for a new type of entertainment," declared Adolph Zukor, in a business survey published by the New York World.

Many of those who were skeptical of this development at the beginning have become converted to Zukor's way of thinking by the unqualified excellence of the product released during the past few months and more verta are being made with each succeeding talker.

## CHANGE PLAY TO FILM VERSION

A stage play success has been changed as the result of the picture adaptation of it. The piece in question is "Gentlemen of the Press," which Paramount altered somewhat in making it into an all-talking picture.

Ward Morehouse, the author, liked the new version so much that he changed the play to conform to it and it is now playing in stock with the changes in effect.

Monta Bell, production head of the Long Island studio wanted Morehouse to change the play during the New York run, but this was not done.

## PAPERS VIE FOR PUBLIX TALENT IN AIR CLASH

The general excellence of the talent engaged for Publix stage shows can be gauged by an incident in Toledo during a radio duel waged by two newspapers.

One of the papers put on the air Johnny Marvin, who was playing in the Publix stage show, "Southern Belles," at the Toledo Paramount. His uke and songs caused such an avalanche of requests to come pouring into the station that the rest of the program had to be discarded.

When the second newspaper put on its radio hour, it secured Marvin too. Whereupon, the first paper came back the next night with the Four Dictators, a quar-

## Millinery Tie-up On "Abie"

Manager Montague Salmon of the Publix Rialto Theatre, Macon, Ga., derived considerable publicity and patronage for "Abie's Irish Rose" when it played his theatre by arranging a design contest with a local milliner. The contestants were to design a hat which would be most becoming to Nancy Carroll judged by a drawing of the famous screen actress. The winner received any hat she might select at the milliner's while the next ten contestants were given passes to the show.

tet in the same Publix-unit, and received equally satisfactory results.

## TOO MUCH "IT"

With the "It" trade mark wearing out its usefulness for Clara Bow, Paramount press agents are trying to coin new emblems to identify the gal.

Some of the suggestions that have already reached print are: "The Brooklyn Bonfire," "Million Candle Power Girl," "God's Gift to Tired Business Men" and other hot boxoffice titles.

Variety



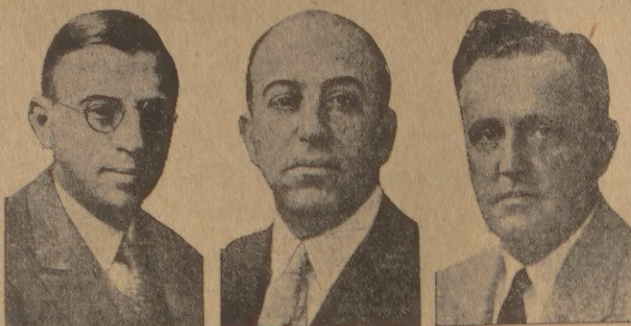
## USE BEN DAY JUDICIOUSLY ALWAYS

Commenting on the plan carried in a former issue of Publix Opinion to slash engraving costs by the use of the Bourges shading sheets, Vincent Trotta, Art Manager for Paramount, calls attention again to an important point with reference to the use of Ben Day effects. The point he makes was also made in the pamphlet of instruction.

"The danger that must be avoided by the Advertising Managers as well as the different artists of the different circuits" said Mr. Trotta, "is to make certain that in using a Ben Day Dot or 55 screen, it is not placed on a drawing that will probably have double reduction. Such being the case this 55 screen dot would double itself in reduction, thereby making it a fine screen and making it impossible to print clean."

"Many artists use Ben Day simply because they have it on hand when as a matter of fact Ben Day is important only when it is used judiciously and with care."

## Saenger Officials Are Promoted



L. M. ASH (left), treasurer of the Saenger Theatres, Inc., has been elected by the corporation's board of directors to be vice-president. It was announced on Monday by JULIAN H. SAENGER (center), chairman of the board. Mr. Saenger additionally announced that W. H. GUERINGER (right), a vice-president of the corporation and also assistant general manager, had been appointed general manager. The announcements were made by Mr. Saenger shortly before leaving New Orleans for an inspection tour of the company's theatres in Texas. Mr. Ash, with E. V. Richards and Julian H. and A. D. Saenger, founded the Saenger company in 1913 in Shreveport. Mr. Ash has been treasurer of the company ever since. He will continue to hold this office. Mr. Gueringer joined the Saenger company in 1917 when the theatres of Herman Pichtenberg of which he was general manager, were merged with those of the Saenger company.

### BEAUTIFUL LEG CONTEST

When "Show Folks," featuring Lina Basquette, played at Publix Broadway Theatre, Chelsea, Mass., Manager Schwartzberg, on the strength of Miss Basquette's reputation for having beautiful legs, staged a "beautiful leg contest." Tying up with a local shoe merchant, prizes were awarded to the girl whose legs measured the closest to those of Miss Basquette. The publicity in newspaper stories, window displays etc., bolstered up business for what was normally the poorest day of the week.

### "REDSKIN" COLOR CONTEST

A color contest, conducted by Manager E. E. Whitaker of the Publix Montgomery Theatre, Spartanburg, S. C. secured plenty of publicity for "Redskin" when that feature played his theatre. Four thousand circulars giving the rules of the contest, together with black and white drawings of Richard Dix as "Redskin," were distributed to school children, mill workers and throughout the city generally. They were to be colored with crayon or water colors. Prizes were awarded to the winners.

## A TICKET SELLER!

This free full page ad was written and "sold" to the St. Paul Daily News by Ben Ferris, District Advertising Manager for F & R—Publix Theatres. It furnishes an excellent example of the friendliness between newspaper and theatres which can be attained by proper and intelligent cultivation.

For Want of a Resultant Local Card

THE ST. PAUL DAILY NEWS

Call Policy at CE-1000

# Let's Go to a Show

The magic phrase that sends thousands theatreward nightly in St. Paul is the open sesame to happy hours in this city with its many beautiful playhouses.

FROM AMONG A LIST OF VARIETIES including the big, big motion picture theatre the time-honored speaking stage theater, the popular stock company, the vaudeville program and extended run picture playhouse you may select the entertainment that most suits your mood. In St. Paul you are assured of comfortable surroundings and courteous attention while you enjoy the newest creative efforts of the theatrical experts who devise the amusement features of today for your pleasure.

YOU SEE THE SAME PICTURES IN ST. Paul that the famous Broadway theatres flock to enjoy in New York, the theatrical heart of the country. This city was one of the first in the country to get Talking and Singing Pictures which have swept the United States with a popularity that has never before been recorded in the theatrical business. Our theatres are equally progressive in all things. ATTEND ST. PAUL THEATRES REGULARLY.

**President Metropolitan  
Palace-Orpheum Lyceum**

**Capitol Tower Riviera  
Alhambra Strand  
Shubert**

**Near-Your-Home Theatres**

**Oxford Hamline Garden  
Astor Dale Faust Forest  
Mounds Park St. Clair Venus Summit**

**Entertainment Is Essential to Health and Happiness**

—Donated to the Theater Interest by The St. Paul Daily News

## WATCH THIS COLUMN EVERY ISSUE FOR SOUND TIPS!

These bulletins are issued by the Projection Department for information about talking picture equipment. Let everyone in your theatre read them!!

### BULLETIN No. 11

#### SUGGESTIONS FOR CORRECTING TROUBLE OCCURRING IN FILM PROJECTION

When equipment trouble of any nature arises during the running of any sound picture, whether disc or film recorded, bring fader to zero immediately, stop motor and endeavor to rectify trouble.

If music or dialogue is out of synchronism, bring fader to zero, douse light, stop motor. If sound picture out of synchronism is short subject, bring fader to zero, douse light, stop motor and proceed with next unit on program.

If non-synchronization occurs during feature sound picture having direct cues, allow music to play and whenever a direct cue occurs bring fader to zero. After direct cue has passed, bring up fader to correct marking. If this is not practical because of the nature of the accompaniment, bring fader to zero, cut off sound and notify organist to play accompaniment for balance of reel.

Should a break occur above the intermittent, bring fader to zero, make patch and re-thread machine paying particular attention to starting marks. With douser closed and fader at zero, run picture down to scene being projected when break occurred, then bring fader to correct marking, open douser and proceed with balance of reel in usual manner.

Should break occur below intermittent, bring fader to zero, re-thread start machine and continue. When such a break occurs, it is of the utmost importance that needle is not taken off record and reproducing arm is not in any way disturbed.

In making patch, follow instructions in Bulletin No. 9. Enter report of trouble and its cause in any case, whether minor or major, on operators log.

On pre-view of any synchronized subject, watch cues, carefully checking by sight and sound. If non-synchronization appears and continues, check for fault in print or record, make notes and report immediately requesting print or record replacement from the distributor.

Should a motor control fail to function properly, turn switch to VAR and regulate speed by hand, retaining constant speed as nearly as possible. Continue with manual operation until trouble is eliminated.

It is the duty of each projectionist to check the other and each crew to check its predecessor. Machines and mechanism should be oiled and checked daily as per instructions. If irregularities of any nature appear, they should be reported and repaired immediately. Overlooking a minor fault may result in a complete breakdown. Careful supervision of equipment is the duty and obligation of each projectionist.

Bulletin No. 14 covers the method of handling trouble in sound projection.

### BULLETIN No. 12

#### CARE OF DISC RECORDS

For successful performance the utmost care and attention in the handling of disc records is required. All discs should be carefully checked upon arrival. Make certain that number on disc corresponds to number on film and that the shipment of discs is complete. Make certain that the required number of duplicates are also on hand.

All discs should be stored in a cool, dry place in original packing and laid flat to prevent warping. If no cool, dry place is available,

one should be provided at earliest possible moment. Do not place any tools or other objects on projection machine, turntable or bases. They are liable to scratch the disc and mar or break the film.

Examine records carefully for magnifying glass for scratches. If any are found, discard the record. Remember that all records or pictures, regardless of condition, to be returned to the distributor. Don't fail to clean each disc with special cleaner provided for purpose immediately before using.

Follow carefully the instructions in Bulletin No. 7 regarding the use of needles.

### BULLETIN No. 13

#### STORAGE BATTERIES

Check the condition of the batteries every day measuring specific gravity with the hydrometer and marking reading the log chart provided. For hydrometer test use one of each bank taking a reading each bank. This method keeps an accurate check and tells you the behavior of the batteries. Never allow the reading to fall below 1200.

If you find that the electrolyte has evaporated below the level of the plates, fill up with distilled water only bringing the level about 1/4" above plates—before charging.

Keep the battery tops clean. You are careless and allow them to be around the terminals and corrode. It is a good plan each week to take a rag moist with a solution of baking soda and ammonia in equal parts and top after cleaning coat top with vaseline. Keep all the in place so that no dirt or chance get into the cells.

Connections must be tight. It would be well to check once a week.

Do not fail to keep a record of all readings on the log sheet.

## LAUGHED HIM HEAD OFF!!!

Thomas P. Ranan, with showman of Publix-Grand operations in Decatur, reports results from this tion idea.





# GROUP - TIEUPS ARE EASY TO OBTAIN

You strain at a gnat and swallow a camel? You're the kind of showman who spends a whole morning getting a single window tieup, you're an angel-swallower. With the ingenuity and effort that it takes to make one merchant beg for an idea and material for a single window display, you can make a large number.

For instance, grocery stores, drug shops, beauty-parlors, and restaurants represent large groups possible first-class window displays.

Each store handles articles of standardized merchandise common to all within the group. Some article likely to be "sold" by the druggist, barber, grocer, and locate the local advertiser, jobber or distributor.

Show him how he can get all the huge and intensive interest in your city upon a product by associating it with a tieup, a star, or whatever excuse is for the tieup.

Presenting it to him, have the tieup copy NEATLY AND ARTFULLY drawn up as it will appear in windows, or newspaper.

After you've done that, find that if you've got a tieup, the jobbers-agent will be glad to pay for the printing of at hundred 18 x 36 inch streamers, and will have his man go around and paste in customer-windows. After he's agreed to do it, give him ONE of passes, but not until he's agreed.

Then sell the tieup on the basis of the passes. Your tieup should be so good that it attracts attention to the merchant. If it does that, he's paid off plentifully. Think and think you've developed that kind of copy. Any other sort is costly. In addition you've given him the valuable permission to use the photos of your high and famous stars and also him the chance to take advantage of the public eye-compelling value of the prestige your tieup and shows possess.

In a big town, one window tieup is a drop in the bucket. But in a small town, it gets all the drug store in town is a smash that requires the same effort and that one window takes. It's a big thing in small towns.

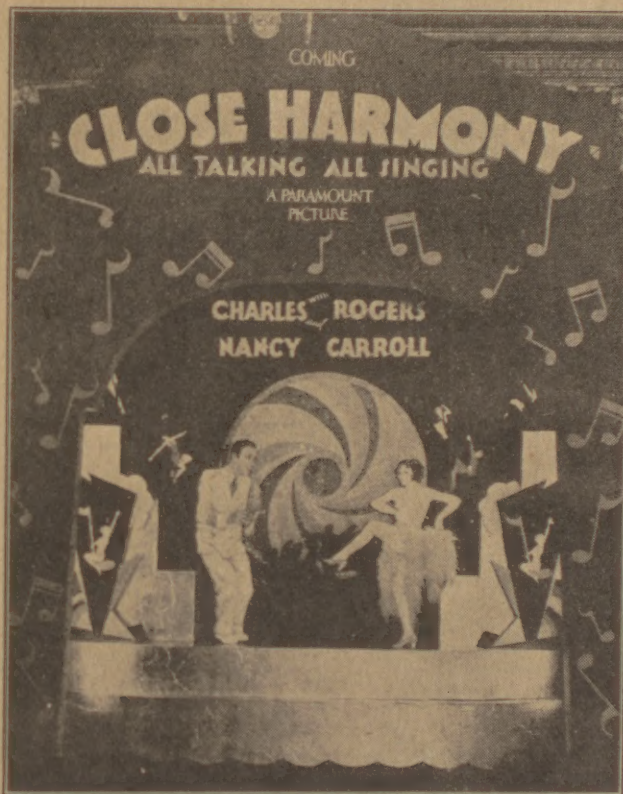
## FREE 24-SHEETS IN MOTION

Herb Chatkin, manager of the Piccadilly in Rochester, N. Y. makes tieups and only pays for the signs.



## ART THAT SELLS!

A nifty shadow box turned out by the Home Office Poster Shop on "Close Harmony" at the New York Paramount Theatre.



## MICKEY FINN EXPLAINS IT NEATLY

The cartoon below, from "Judge" which Mickey says is widely read, and hence might work irreparable injury to the good name and fame of the Editor of PUBLIX OPINION, is reproduced here at his request only for scientific analysis. "By parking one's dogs parallel with the skull, as shown in the drawing, certain forces in the endocrine glands are enabled to better react upon the subconscious. The conscious and subconscious powers combine in operation, which makes for bigger and better thinking," explains la Miguel Finn, who is taking a correspondence course in water-healing, and thus is up in his physiology. "Casual observers might easily be misled by the favorite posture of a great man, and think he is lazy, whereas in truth he is really hard at work, with his cogitators all hitting at full speed."



PRESIDENT—And who, may I ask, is this loafer?  
ASSISTANT—That's the "Pep" Editor of our House Organ.

## CHEVALIER A PUSHOVER IN PRE-VIEW

The tremendous success prophesied for Maurice Chevalier in "INNOCENTS OF PARIS" by all Paramount and Publix executives who had seen it in production was more than realized when the picture was pre-viewed at the Paramount Theatre, Los Angeles. An idea of the sensation created by the showing might be obtained from the following telegram sent by Arch Reeve, Paramount Publicity Director on the West Coast to Sidney R. Kent:

Hollywood, Calif.

Mr. S. R. Kent

Paramount Building, N. Y. C.

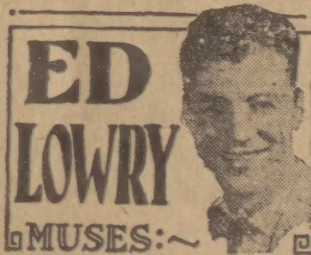
An overnight sensation—that is what Maurice Chevalier is certain to be—this was the unanimous opinion of studio executives Publix officials and of the audience who saw preview last night of Innocents of Paris at the Paramount theatre—seldom if ever in all my experience of catching previews have I seen an audience go for a personality like they did for Chevalier—two minutes after they first heard his captivating accent and saw his great smile he had them eating out of his hand—and when he sings it's a pushover from then on—don't take my word for this just show Innocents of Paris to any audience anywhere and if they don't tell you that Chevalier is the greatest new personality on the talking screen I am Jack Oakie—Regards.

Arch Reeve

Following the current run of "THE LETTER" at the Criterion Theatre, New York, "INNOCENTS OF PARIS" will go into that theatre at a \$2 top.

## M. C.—SCRIBE!

Ed Lowry, Master of Ceremonies at Skouras-Publix Ambassador Theatre, New Orleans, keeps himself constantly in the public eye and brings publicity to his theatre by conducting a column in one of the local newspapers.



Yeggmen blew open a safe in a New York Central station and, for their reward, got 100 pennies, but in rushing away one dropped a dollar bill. This happened at Watertown, and they surely got a soaking.

Possibly, the yeggs just wanted change. If the coppers catch them, they'll get a change.

They certainly had more cents when they finished the job than when they started.

Maybe the men weren't real crooks, but just breaking in the safe in search of railroad tickets that would take them out of Watertown. This could hardly be called a crime.

It is said that even on election night Watertown was bone dry. "What-ertown! Wat-ertown!"

However, these yeggs may have been after some New York Central stock when they suddenly got a tip on copper.

The money was the property of the Watertown ticket agent who was saving up for a rainy day. It was pouring that night.

Merrily yours,  
ED LOWRY.

## PERFUNCTORY? CURE IT THIS WAY, BOYS!

You KNOW that perfunctory ad, trailer, or poster copy is rotten.

How to cure it? Like this!!!

Hold your sentences to eight words! Close the sentence with an exclamation point, instead of a period. Slay that damned word "A-N-D" that puts readers to sleep! Short paragraphs!

Sprinkle exclamation points all over your copy! Make your copy pant! Short pants!

Write it out any old way in rough draft. Then break it down and apart to make it sing, dance, whistle, yell, sob, whoop, stoop, or loop! Make it laugh! Or frighten! Or question!

But never let it sleep! Read it over twice and ask yourself if you'd read the damned thing if you weren't compelled to. Tell the truth! Then tear it up and do it over again a few times. Lay it out differently each time, for attractiveness! Contrasts in type-size, or style gives change to the atmosphere, rhythm, and emphasis! Make use of all your tricks.

When you've got it perfect, corner any six of your executive associates, and submit it.

Stop their clamor by asking why each one doesn't like it.

Then ask each one, how and what he would say instead.

While their mouths are still agape, tell them you tried that, too, before you finally developed what you created.

Then exit, laughingly, and put the stuff into work.

—PUBLIX OPINION

## BILLBOARDS ARE OUT ON WEST COAST

A substantial reduction of Publix operating costs on the West Coast will result from the decision to eliminate current attraction billboard advertising in Seattle, Portland, San Francisco and Los Angeles.

Theatres will continue to use billboards for institutional advertising and on policy but effective immediately, all weekly change houses and even the long run houses will confine their advertising exclusively to the newspapers.

Elimination of billboards from current attractions has been in effect throughout the east and middle west for some time.

## ARCH REEVES MAKES BIG "CLEAN-UP" TIE-UP

More than 100,000,000 sticker portraits of Paramount stars will be distributed throughout 480 cities in the United States and 15 cities in Canada within a year as a result of a tie-up made by Arch Reeve, Hollywood Studio Publicity Director and the Ackley-Langley, Ltd., of Toronto, Canada and the Irvin Press Corp. of Buffalo, sales promotion companies specializing exclusively in dry cleaning business.

Stickers will be pasted on boxes of wearing apparel distributed by the cleaning company to its customers throughout the entire country. In addition, the newspaper ads of the company will carry the same copy as the stickers.

## THEATRE NOTES

Tennessee Theatre at Knoxville will revert to straight sound effective April 27th.

Opening April 26th, the opening of the Toledo Paramount, will be Friday instead of day.

Tivoli Theatre, Chattanooga, closed its vaudeville and re-opened to straight sound with orchestra on April 24th.

Have consummated a deal over the Community Theatre, Newton, Mass. on Saturday, 11th. Name of manager policy of house will be forthcoming at a later date.

Was definitely decided to take talent and music from Alabama Theatre, Birmingham effective April 27th.

Opening April 26th, the opening of the Eastman, Rochester, will be Friday instead of Saturday.

Was definitely decided to take talent and music from Howard Theatre, Atlanta, effective April 27th.

Opening April 26th, the opening of the Buffalo, Buffalo, will be Friday instead of Saturday.



## TOPS RECORD BY \$4500 ON HOLY WEEK

Taking advantage of an unusual vaudeville act, the Mexican Motorcycle Police Cossacks, which played at the Publix Scollay Square Olympia Theatre, Boston, Mass., during Holy Week, Manager Lawrence I. Bearg put over one of the most successful campaigns ever staged in Boston and boosted the receipts for this notoriously poor theatre week to \$4,500, more than was taken in the same week last year.

By playing up the goodwill angle and receiving the endorsement of the Mexican Consulate in Boston, newspaper stories and triple column pictures broke in every paper two weeks before their arrival. The morning of the play date, a parade was staged through the main streets, escorted by a squadron of Boston Motorcycle police, which stopped all traffic. Automobiles in the parade bore placards of the attraction and theatre. The Mexican police visited the Mexican consulate, the Superintendent of Police, Governor Allen and Mayor Nichols. A host of photographers and reporters from every newspaper traveled with the parade and that evening, every paper that came out carried at least a three column picture and story in preferred positions. The following morning two other papers carried the story and pictures.

The Harley Davidson Motorcycle people paid for a \$200 ad that outlined the route of the parade and told of the appearance at the theatre. A Mexican Consulate Night was held at the theatre Monday. On Tuesday morning, the Mexican motorcyclists entertained at the Hospital for Crippled Children. A public demonstration was given on the Boston Common before 3,000 people. All these events were liberally publicized by the newspapers.

## MUSIC NOTES

**DAVE RUBINOFF**, Guest Conductor and violinist, was transferred from the Paramount, New York, to the Eastman Theatre, Rochester, opening there on Friday, April 26th. His first overture in Rochester will be "LIVING MASTERS."

**GEORGE KAY** conducted the overture at the New York Paramount, on Thursday and Friday, April 25th and 26th.

**EDDIE PAUL**, Musical Director, will be transferred from the Brooklyn Paramount Theatre, to the New York Paramount Theatre, opening Saturday, April 27.

**GEORGE KAY**, now Musical Director at the New York Paramount, will be transferred to Brooklyn replacing Mr. Paul.

**DWIGHT BROWN** terminated his engagement as solo organist at the Toledo Paramount Theatre, on Wednesday, April 10th, 1929.

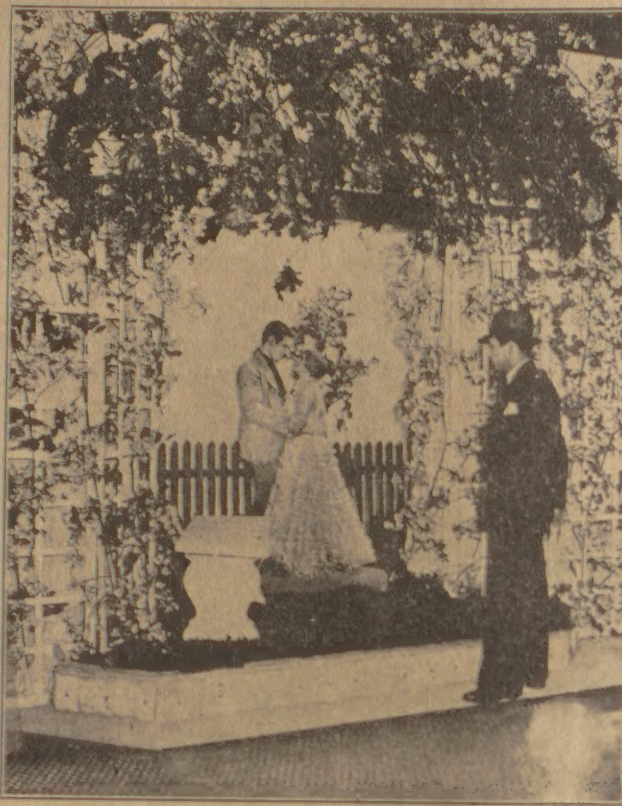
**ROY MYERS**, formerly organist at the Princess-Paramount Theatre, Toledo, replaced Brown, for an indefinite period.

### SIGN "ALIBI" STAR

Regis Toomey, whose enactment of the death scene in "Alibi" was permitted to run for several hundred feet just because critics and studio executives hailed it as a fine piece of acting, has been signed for an important role with Richard Dix in "The Wheel of Life." Toomey will have the part of the young Irish officer in Dix's regiment on duty in India. He was signed because of a splendid singing voice which further fits him for this role.

## THIS SELLS TICKETS!

By using odd props in the storehouse of the theatre, the staff of the Rivoli Theatre, New York, put up this attractive garden scene in the lobby of the theatre preceding and during the run of Mary Pickford in "Coquette."



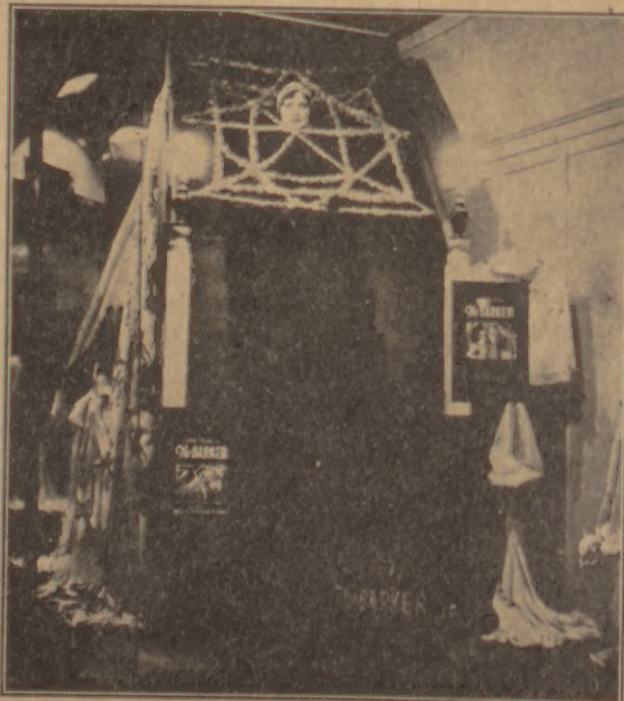
## THEME SONG PICTURES

PICTURE	SONG	PUBLISHER
*Alibi .....	Then I'll Know Why .....	M. Witmark & Sons
Broadway Melody ..	Broadway Melody ..	Robbins Music Co.
Gang War .....	You Were Meant For Me .....	Robbins Music Co.
Molly and Me .....	The Wedding of the Painted Dolls ..	Robbins Music Co.
Nothing But the Truth .....	Ya Comin' Up To-night Hah? .....	Leo Feist, Inc.
Syncopation .....	In the Land of Make Believe .....	Leo Feist, Inc.
She Goes to War ..	Do Something .....	Green & Stept
Shady Lady .....	I'll Always Be In Love With You ..	Green & Stept
*Show Boat .....	There is a Happy Land .....	Remick Music Co.
Tide of Empire .....	Shady Lady .....	Shapiro Bernstein Co.
	Lonesome Road ..	Spier & Caslow
	Josephita .....	Robbins Music Co.

NOTE: \* Indicates additions to list of songs in these pictures. Other songs previously published.

## A CARNIVAL GAG!

This attention getter was effectively used by Manager Hugh Smart of the Publix-Strand Theatre, Montgomery, Ala. in a prominent window display to publicize the showing of "The Barker" in his theatre.



## 'BURLESQUE' A WINNER, IS REPORT

That the steady line of sure-fire Paramount box-office hits will run on uninterrupted is indicated by the following telegram sent to Mr. Lasky from Mr. Al Kaufman about "Burlesque."

"Just saw 'Burlesque' and from every angle is so marvelous I just do not know what to say. First assembled showing ran a little over two hours and every foot is so great do not believe one inch can be cut without losing box office entertainment. It is a Two Dollar Picture and believe the regular picture theatres will not see it for a year. Think it will prove the biggest profit making property our company has owned. Regards."

## HELP PLUG THIS SONG FOR BIG PROFITS!

To further the effective plugging of "Louise," theme song of "Innocents of Paris," Publix Music Sales Department has arranged with Remick Music Co., to take over the publication of this song from the present publisher, Famous Music Co.

Remick has a national organization with local offices and representatives throughout the entire country thus giving them greater facilities for the popularizing of this song. The Remick people have agreed to make "Louise" their Number One Plug Song, which means that all the energies of the company will be concentrated upon putting this song over. They will furnish all material to further this end, such as vocal orchestrations in all keys, dance orchestrations, etc.

## HOME-MADE TALKING TRAILER

On several occasions, PUBLIX OPINION in its cence has hinted darkly home-made talking-trailers might be made by hitching a radio receiving set to a nograph that "plays-back" records made on an office dictaphone.

Also, in the CELEBRITY WEEK MANUAL prize offered for the best plan showing how it HAS ALREADY BEEN DONE.

The prizes are unclaimed. So the Editor, clinging niciously to the idea, wrote Dr. N. M. LaPorte, head of Publix Scientific Research Laboratories in Chicago, asking him if the idea is practical and if so, to show by words and photos, how to do it.

The good Doctor, who ever willing to oblige PUBLIX OPINION in every except a good recipe for ing gin, comes back with reply that the idea is practical, and possible in practice if properly worked out.

To make it possible for theatre managers to have made talking-trailers on notice, in emergency cases, as the old silent trailers made, Dr. LaPorte has agreed to work out the plan for PUBLIX OPINION.

If he does, the three watches offered for prizes all go to him.

## "WHIRLING AROUND THE PUBLIX WHEEL"

Mr. Kenneth Belina was transferred from the Riviera, St. Paul, to manage the Lyric, Minneapolis.

Mr. Ed. Prinsen of the Lyric, Minneapolis, has been appointed City Manager of Minneapolis.

Mr. Wm. O'Hare, formerly manager of the Texas, San Antonio, has been transferred to manage the Riviera, St. Paul.

Mr. Solomon has been assigned to the management of the man Theatre, Rochester, succeeding Mr. O'Neil resigned.

Mr. J. L. Cartwright, manager of the Florida, St. Petersburg, has taken over the management of the State Theatre, Chicago.

Mr. W. H. Brock was transferred as house manager of the Tennessee Theatre, Knoxville.

Mr. Harvey Cocks, present manager of the Fields Corner Theatre, Dorchester, has taken over the management of the Capital Theatre, replacing Mr. Walter League, resigned.

Mr. Lewis Newman, present assistant at Washington St. Theatre, has taken over the management of the Fields Corner, Dorchester, replacing Mr. Harvey Cocks.

Mr. F. J. Patterson has been appointed manager of the Texas, Galveston. Mr. Patterson was formerly the assistant manager of the Queen, Austin.

Following is the Macon, Ga., line up-of managers: City Manager, M. Salmon; Capital, Robert E. Mann; Criterion, P. D. G. Rialto, Robert Simpson; Ritz, Howard Amos.

Mr. Richard Dorman was transferred from the Paramount Theatre, Palm Beach, to the Florida Theatre, St. Petersburg. Mr. Dorman will not be replaced. Mr. Roy Smart is in charge of all three operations in Palm Beach.

Mr. W. E. Scott, formerly assistant manager of the Paramount Theatre, New York, has been temporarily assigned as manager of the Theatre, New York. Mr. Scott succeeds Mr. L. A. Shear, resigned.

Mr. Al Fourmet was transferred from the Empire Theatre, San Antonio, to manage the Texas Theatre, San Antonio. Mr. Thatcher succeeds Mr. Al. Fourmet as manager of the Empire Theatre.

Mr. Edwin Adler of the Strand Theatre, Tampa, has been replaced by Mr. A. B. Heston of the Franklin Theatre, Tampa. Mr. Jim T. Newman, assistant manager of the Victoria Theatre, has been promoted to manager of the Franklin, Tampa.

Mr. Lewis DeWolf has been appointed manager of the Theatre, Duluth.



# NEWSPAPER-THEATRE PROBLEMS MUTUAL

## BETTER VIEWPOINTS ON OTHERS' PROBLEMS WILL BUILD PROFITS FOR BOTH

Why do national advertisers favor the magazines instead of local newspapers?

Newspaper owners ask this, in complaint.

The right answer could be given by any shrewd showman.

Advertising Managers in charge of any nationally advertised commodity, as well as space buyers for big advertising agencies to control "national schedules" of advertising, are not hostile to newspapers. They would rather favor them, in fact. The newspapers, however, permit the magazines to usurp huge local circulation by more effectively playing to public demand.

The solution is with the newspaper itself, in most cases. It is apparent, particularly to the observant showman who sees the methods used by many local newspapers in building and holding reader interest in their community. Community interest is divided into groups. Theatre fans present one of the biggest, if

Advertising Managers in charge of national ad-schedules, and the space-buyers for the agencies are fully aware of the great value of the theatregoer, and they buy space in publications, that have that reader following.

Since that following is forced by starvation in many cities into the magazines by short-sighted policy of local newspapers, the ad-schedules naturally follow into the magazines.

When newspapers assign reporters and photographers as well as "critics" to "cover" the theatre just as they do the police courts, the prohibition offices, the divorce lawyers, obstetricians, and other sources of vital statistics they'll develop a local reader following that will exceed or equal all the others in value—a fact so apparent that all required to prove it in advance, is to survey the theatre crowds that daily spend money to follow their natural inclination as against the crowds that evince interest in any other direction.

The popular price theatre has won its successful place on its own merits and on local newspaper display advertising. A few competent, successful, press agents know the newspaper and theatre, and these present theatre news—but most of the output of all other "publicity" sources of the theatre not only is utterly worthless to the public and the newspaper, but to theatre as well. Prove it by examining editorial waste baskets. The one thing the theatre or any other advertiser needs most from the newspaper is sufficient local reader interest and confidence in the publication, to make a worthy field for paid-advertising. To provide a medium of sufficient reader interest to be worthy of paid-advertising is the newspaper's own job to do. If the newspaper would have more readers and more local and national ad-schedules, it would do well to analyze itself in relation to the theatre crowds. Any expert newspaperman who has turned his back on active newspaper work and established himself in the theatre knows that less than 5% of the general run of newspapers and newspapermen are able to cash in on the possible local economic value of the popular-priced theatre. It should be one hundred per cent. Most newspapers would think it is one hundred per cent. They think they're getting all there is to get, now. They're wrong. The magazines prove that.

There are former newspapermen in the theatre who know all about the theatre and all about the newspaper, but there are few cases where this situation is reversed. Newspapers, generally, would profit greatly with more showmen in the newspaper field. The few showman-newspaper owners are mighty successful newspaper men, just as competent ex-newspaper men are invariably good showmen.

The elemental problems of a theatre are identical with the ones that face a newspaper. Experienced newspapermen fundamental are, or should be, the most expert showmen. The job of creating a new newspaper every day and successfully financing and selling it, is exactly the same that the theatre man faces once a week.

The properly balanced theatre program which provides hot-interest items for every type of mind, a community, starved for theatre news, and stories of the kind the screen affords, turns to the fan magazines and the national magazines. Fans even buy hundreds of copies of theatre trade-papers according to "Variety."

## 26 NEWSPAPERS CONFESS!!!

You've often been told by "PUBLIX OPINION" that newspapers **MUST** have theatre news. Read and carefully analyze this reproduction of the \$12,000 full page Saturday Evening Post ad that the Scripps-Howard newspaper chain inserted, in order to publicly confess. Show it to all the executives and editors of the newspapers in your town, and tell them that the 10-year government war-tax on theatre tickets proved that the population of any city pays to go to the movies twice a week. Such being the case, point out to them the fact that they've long underestimated the popular theatre as their most profitable news source. Theatre news has more reader interest than radio news. Remind them that national and local ad-schedules follow Audit Bureau of Circulation reports on reader-interest, and that the national and fan magazines get local readers and ad-schedules that newspapers ought to get, merely because short-sighted newspaper owners force theatre-fans, starved for theatre news, to buy national fan magazine. Ask them to survey the local news-stand fan magazine sales, or question the postmaster on magazine circulation figures.

THE SATURDAY EVENING POST.

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LITTLE DRAMAS IN THE LIFE OF A GREAT NEWSPAPER SYSTEM



Painted for Scripps-Howard Newspapers by William C. Hoople

## Who's broadcasting tonight? Is the Public entitled to know?

The Scripps-Howard organization recently acquired a new paper in a metropolitan center. Neither this paper nor any local paper printed complete radio programs. The names of all business sponsors were omitted. In fact, millions of radio listeners were groping in the dark for information about their daily programs.

Immediately, the new Scripps-Howard editor cut through this conservatism with a slashing policy of printing all these details. And a roar of protest went up from members of the old staff: "You're taking money out

of the business office," "You're giving free space to advertisers," "You're loaning our columns to fatten a rival medium."

But the wave of popularity that instantly followed this new departure convinced even the old stand-patters in the organization of the justice, and value, of the editor's viewpoint. . . . For the radio program has plainly become news. And it is fully entitled to its place as part of the editorial content of the SCRIPPS-HOWARD Newspapers.

SCRIPPS-HOWARD Newspapers are continually assaulted by press agents and busi-

ness houses eager for free publicity. Most of this is not news, and is rejected. Sometimes these items are of genuine public interest, and are printed.

But regardless of its sponsor, nothing is printed unless it is considered authentic news. The convenience and welfare of the reader determine what shall appear. No pressure that can be brought to bear can make a SCRIPPS-HOWARD Newspaper pad its columns. And no amount of protest from whatever source can keep legitimate news from its rightful place in its pages.



NEW YORK . . . Telegram SAN FRANCISCO . . . News INDIANAPOLIS . . . Times AKRON . . . Times-Press YOUNGSTOWN . . . Telegram KNOXVILLE News-Sentinel  
CLEVELAND . . . Press WASHINGTON . . . News DENVER . . . Rocky Mt. News BIRMINGHAM . . . Post FORT WORTH . . . Press EL PASO . . . Post  
BALTIMORE . . . Post CINCINNATI . . . Post TOLEDO . . . News-Democrat OKLAHOMA CITY . . . News SAN DIEGO . . . San  
PITTSBURGH . . . Press COVINGTON Kentucky Post COLUMBUS . . . Citizen HOUSTON . . . Press EVANSVILLE . . . Press TERRE HAUTE . . . Post  
ALBUQUERQUE . . . New Mexico State Tribune

**SCRIPPS · HOWARD**  
NEWSPAPERS  
MEMBERS OF THE AUDIT BUREAU OF CIRCULATIONS  
AND MEMBERS OF THE UNITED PRESS

NATIONAL ADVERTISING DEPARTMENT, William S. Cady, executive, 250 PARK AVENUE, NEW YORK · CHICAGO · SAN FRANCISCO · DETROIT · LOS ANGELES · ATLANTA · PHILADELPHIA

is the successful program. The balanced newspaper which daily "covers" with most satisfactory appeal every group in its circulation range, is likewise the most successful one.

An error commonly made by most newspapers, as seen from the viewpoint of an experienced newspaperman who also has wide experience in the theatre field, is that they believe their only news-function as concerns the theatre is to print theatre-ads, to print or withhold press-agent blurb, and to print "criticisms." It overlooks entirely the live daily grist of non-press agent theatre NEWS, movie serials, star stories, etc.

In the case of the critic, too often a total lack of information or actual incompetence is only too apparent to newspaper readers, as well as to showmen. Experienced showmen take most "critics" for granted but pay little attention to their opinions because they know that the public-following the critic has, is largely in the critic's and newspaper's own imagination—and not felt in the reports of the Audit Bureau of Circulations, or apparent in the box office. Every showman has seen attractions that were unanimously pilloried by critics, but in spite of

which they produced tremendous profits and unanimous hisses for the critics, on the part of the newspaper's own readers. So the showman uncompromisingly depends on his paid-ad—for the "critic" in most cases also is usually the person who okays his press-agent blurbs.

A high quality of non-critical daily reportorial effort, with shrewdly gauged sympathy towards the huge crowds of local citizens who weekly pack the popular priced theatre, would make the local newspaper more effective. It would win from magazines the local reader-interest that brings national and local ad-schedules. It would increase local circulation. It would be a real aid to all the local advertisers.

As it is now, a local murder or accident, ball-game or rape gets the services of all the best reporters, philosophers, photographers and artists on the editorial staff—and all of page one. But the thing of equal public interest and which regularly, week by week, holds the wholesome, enthusiastic, and paid-for attention of the whole community, usually gets minor-intelligent reportorial attention, and amateur effort from the newspaper. The theatre suc-

cess becomes larger, year by year, despite this—but local newspaper success is diminishing (as many failures, forced mergers, etc., indicate) short-sighted editorial policy forces newspaper readers to go elsewhere for the news they want most. Many of the most capable newspaper editor-executives know that the theatre's greatest value to the newspaper is not the money the paid-theatre-ad brings in.

The real value is in the reader-interest in theatre news and ads.

If theatres could exist without advertising, (which they can't)—the newspapers would not dare omit publication in some form or other, of the Who, What, Where and When of local amusements. The Scripps-Howard newspaper chain spent \$12,000 for a page of the Saturday Evening Post of March 30, to admit this in connection with radio news. The ad is reproduced on this page.

There are many cases on record where theatre ads and publicity have been withheld for months from a daily publication. Of course the theatre receipts dropped. But the newspaper circulation dropped too, in huge numbers, and with it, the national and local ad-schedules. Where newspapers play up the local theatre as live news, their own prosperity increases, and so does the prosperity of all local-merchants.

The theatres need the newspapers, and the newspapers need the theatres — and each needs a more thorough and sympathetic understanding of each other's problems and potential value to the other in directions beyond the narrow routine of daily ad-insertion and line-rate.



YOU HAVE THE  
MERCHANDISE  
SELL IT!

# Publix Opinion

The Official Voice of Publix

YOU HAVE THE  
MERCHANDISE  
SELL IT!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of April 27th, 1929

The man who becomes impregnated with the extraordinary entertainment values offered by the perfected brand of talking pictures will be the first to reap a rich harvest in the future. Before you can transmit an enthusiasm, you must first feel it yourself! Better Box Office Returns inevitably result from sincere and properly transmitted enthusiasm! SAM KATZ, President Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of  
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. Botsford, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor  
Contents Strictly Confidential

## ABILITY VS. DESIRABILITY

"He's a man of ability, and we could use him to great effect—but.....!"

BUT!

One of Publix executives, discussing proposed promotion of one of the most able men in the organization, uttered the foregoing.

The promotion did not materialize. Moreover, the man was relegated to a position where his BUT didn't protrude so much into consciousness. His lack of desirability more than offset his ability.

Everyone has a BUT that holds him down, or offers a target for kicks.

Sometimes unjustly, but more often than not, ever so fairly to all concerned.

In any big organization where individuality must be subordinated to system, one should be conscious and tolerant of the other fellow's viewpoint. Ability not only means that one can properly do a job—but it also means largely that it can be done to almost everyone's satisfaction. Of course it's impossible to always please everyone but you can please most folks.

"Ability" has come to include the meaning of "desirability" too.

The demand for ability is seldom at the cost of desirability.

There is the carping critic, destroying rather than building with his opinions and remarks. Probably an able man, but not a desirable one because he never sees the best side but only the worst.

Then there is the man who nullifies his able effort because he's a smart-Alec. He infuriates those about him to the point where they'd rather find another way around a problem than to do it most effectively as he gloatingly points out.

There are also those with the Napoleonic complex or showmen who publicly criticize the organization; or who rail at superiors; or habitually are belligerent with associates.

All of these might be able and experienced men who have invested years in acquiring ability in this business—and yet many of them toss their investment into the discard by failing to realize that the one added effort which makes ability desirable, is all they need to find complete success and happiness.

Strutters, climbers, credit-grabbers and credit-thieves, martinets, egomaniacs, or title-daffies.....all spell undesirability, found in lance-corporal or Brigadier-general.

Those who have the privilege of observing Adolph Zukor, Sam Katz, Jesse Lasky, Sidney Kent, Sam Dembow, or other notable, self-made and successful leaders are first struck by their utter humility and pleasant attitude. If you met any one of them as a total stranger, you would comment upon their unconscious modesty and friendliness. Whether that way by nature, or by acquired formula of self discipline, makes no difference, so long as they are that way. If such an attitude is part of the makeup of men who have successfully reached and remain on top, it most certainly is an attitude that could profitably be adopted by all of us who are their subordinates.

A safe rule of conduct, in this industry or any other, is never to permit any reason for people to say "BUT" about you.

Don't let the asset of life-long labor come to grief on that "BUT" of liability known as undesirability.

## USE THIS TRAILER NOW!

(Maybe the home office or your district manager already has it made up.)

### PUBLIX AGAIN!

In these alert and changing times Publix leads the advance guard!

Now we present the most astonishing entertainment miracles of all time!

### PERFECTED TALKING PICTURES!

The limit of old standards is off in this theatre! Experiment is past! Perfection is here!!

PUBLIX will bring to you in this theatre, all the huge and wonderful creations of drama, music, literature and art never possible until now!

Great Broadway shows will come to you perfectly, in sight and sound, from the talking-screen of this theatre!

All of the great producers, authors, directors, stars, musicians, and acts! All as perfect in realism as the you could actually touch them.

In these perfected new talking picture entertainments, which we will present, we want you to

EXPECT  
EVERYTHING!

### You Won't Be Disappointed!

They're NEW and DIFFERENT! They Sagger Your Imagination!

Never before has it been possible anywhere to create such shows as these! At Any Price!

### They Start Next Week!

We're going to give you the first big show next week! Never Before Such Amazingly Fine Entertainment! Yet popular Publix admission prices continue to prevail.

You'll see and hear everything from every seat! Each is now a close-up, front-row seat! Balcony seats are now as intimate and close to sight and sound as any other, with just as much luxury and convenience.

Here are some of the great attractions you'll see:

(Take in list of coming attractions—about six features and shorts).

## FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch trade papers for it, too!

### LENGTH OF FEATURES

Record No.	Subject	Make	Footage	Reel Time
Alibi—10 reels (A.T.)	United Art.	8050	10 m.	
Alibi (Trailer) (A.T.)	United Art.	375	4 m.	
Voice of the City—9 reels (P.T.)	M. G. M.	7200	9 m.	
Showboat—14 reels (P.T.)	Universal	11200	12 m.	
Showboat—Prologue—2 reels (P.T.)	Universal	1600	18 m.	
Showboat—(Trailer) (P.T.)	Universal	750	8 m.	
Donovan Affair—8 reels (A.T.)	Columbia	6900	7 m.	
Gentlemen of the Press—8 reels (A.T.)	Paramount	6800	7 m.	
Innocents of Paris—10 reels (A.T.)	Paramount	7823	8 m.	
The Rainbow Man—10 reels (A.T.)	Globe Art.	8950	100 m.	
Bridge of San Luis Rey—10 reels (P.T.)	M. G. M.	7670	8 m.	
One Stolen Night—8 reels (P.T.)	Warners	4185	47 m.	
House of Horror—7 reels (P.T.)	1st Natl.	2750	64 m.	
Pagan—9 reels (Navarro Sings) (S)	M. G. M.	7135	73 m.	

S—Sound  
AT—All-Talking  
PT—Part-Talking

### LENGTH OF TALKING SHORTS PARAMOUNT

Dear Teacher	1600	16 m.
It Happened to Him	900	9 m.
The Letter (Trailer)	290	4 m.
Nothing But the Truth (Trailer)	290	3 m.
Meet the Mrs.	1755	20 m.
Hot Lemonade	1824	18 m.
Wild Party (Trailer)	290	3 m.

### WARNER BROTHERS VITAPHONE

2849 Gossip (Robert E. Keane)	1820	20 m.
141 Whittling & Burt in Song Sayings	742	7 m.
710 Green's 30th Century Fayettes	940	11 m.
712 Tal Henry & His No. Carolinians	795	9 m.
2433 Brox Sisters in Headin' South	711	8 m.
2753 Hollingsworth & Crawford	728	8 m.
745 Max Schmelling of Germany	650	7 m.
Desert Song (Trailer)	329	4 m.

### METRO

Revellers	869	8 m.
Man Higher Up	1900	21 m.
8 Victor Artists—Rube Minstrels	890	10 m.
Bernard & Henrie—Blackbirds Are Bluebirds	475	5 m.

Now	475	5 m.
Al Wohlman in "What You Gonna Do Now"	940	9 m.
Gus Edwards' International Revue	1000	11 m.

### FOX

Movietone News No. 25A	119	8 m.
Movietone News No. 25B	119	8 m.
Movietone News No. 25A	950	11 m.
Movietone News No. 26B	742	9 m.
Dr. Sigmund Spaeth Old Times for New	875	7 m.

### PATHE

Sound News No. 15	925	10 m.
Sound News No. 16	840	9 m.
Sound Review No. 3	870	10 m.
Her New Chauffeur	1445	21 m.

### MODERN

The Law Steps In	985	11 m.
The Big Welcome	915	10 m.

### Length of Non-Synchronous Shorts

#### PARAMOUNT

Krazy Kat Caricosa	130	7 m.
Sheep Skinned	325	4 m.
Lone Shark	325	4 m.

#### PATHE

Review No. 12	870	10 m.
Review No. 13	745	9 m.
Review No. 14	800	9 m.
Close Figuring—Spotlight	742	9 m.
Glaciers	960	11 m.

#### TIFFANY

The Little Vagabond	525	6 m.
Tingletoes	450	7 m.

#### CASTLE

Trailing the Western Sun	815	10 m.
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## AT YOUR NEW YORK THEATRE

WEEK OF  
APRIL 27

WEEK OF  
MAY

### THEATRE

PARAMOUNT (New York)

The Letter

Betrays

### RIVOLI

Coquette

Coquette

### RIALTO

Close Harmony

Close Harmony

BROOKLYN-PARAMOUNT

The Letter

The Wild Part

CRITERION (42)

Innocents of Paris

Innocents of Paris